"HELPING
visitors
ACCESS
the
OBJECTS,
the
KNOWLEDGE
and the
IDEAS"

JANET CARDING
ROM Director & CEO

ACCESS/ ABILITY

⠁⠉⠉⠑⠎⠎/⠁⠃⠊⠇⠊⠞⠽

ROM Royal Ontario Museum

ANNUAL REPORT
2010/2011

文物交流
gerlach

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YEAR IN REVIEW

Message from Director & CEO
JANET CARDING

The Royal Ontario Museum embodies great architecture, stunning galleries and renowned collections. The ROM is committed to creating a future that ensures all visitors can experience its history and treasures, and to that end has created a comprehensive access policy. ROM exhibitions and galleries are purpose-built with accessibility as a key, fundamental priority, featuring elements such as tactile reproductions, labeled Braille and raised font plinths, and digital access to collections. The ROM also offers a variety of supplementary resources including audio guides, complimentary wheelchairs, large-format floor plans, sign language podcasts and descriptive audio guides. It's our goal that through these kinds of proactive initiatives, we're able to open the ROM's doors and all the wonder they hold even wider—literally and virtually—to Ontarians, North Americans, and international visitors alike.

24 NEW SPECIES DISCOVERED

The current, unprecedented rate of species extinction makes the discovery and documentation of our planet's diversity of life critical to understanding the impact of human-induced, environmental change. In 2010/11, ROM scientists discovered 24 new species of animals and 10 additional fossil species, based on specimens in the ROM's collections.

4 NEW GALLERIES

"An investment in our history is an investment in our future"

Hon. Denis Lebel, Minister of Transport, Infrastructure and Communities

Made possible through the generosity of private donors and support from the Government of Canada, significant empires spanning more than 2,500 years of European, African and West Asian history are brought back to life.

24

EXHIBITIONS SUCCESSFULLY LAUNCHED

A world leader in producing original museum exhibitions, the ROM works directly with partners across the globe to bring rare, often never-before-displayed items to Canada through our in-house expertise. ROM specialists including curators and interpretative planners bring these treasured artifacts to life in new ways through the development of uniquely conveyed narratives, exhibition design and self-produced audiovisual components. Some exhibitions are developed with the ability to travel to other museums.

90

PUBLISHED SCIENTIFIC WORKS

A testament to the significance of the ROM's international field work and research, many discoveries are published in academic, peer-reviewed journals each year. Fitting the ROM's broad mandate, these studies range from un-shrouding the early evolution of animals to the significance of the textiles trade in Madagascar.

326,000

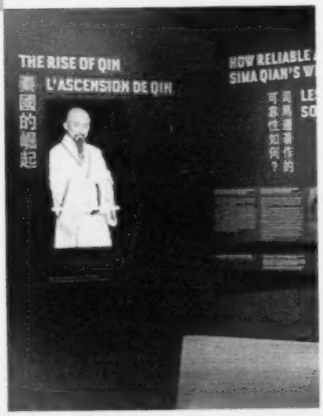
STUDENTS REACHED

Through on-site classroom and gallery instruction as well as outreach educational programs, students interact with artifacts and specimens and learn how to observe, study, and relate them to their lives today.

3,829

DONORS, SPONSORS & PATRONS

The ROM's many supporters sustain philanthropic priorities through a variety of programs including annual giving, corporate sponsorship, gift planning, signature events, and major gifts.



160

AUDIO-VISUAL PRODUCTIONS

The ROM produces numerous unique documentaries, videos and podcasts. ROM producers are granted remarkable access to film in restricted areas around the world, bringing never-before-seen footage and new global stories to our audiences.

EXHIBITION & GALLERY HIGHLIGHTS

THE WARRIOR EMPEROR AND CHINA'S TERRACOTTA ARMY

JUN. 26, 2010 TO JAN. 2, 2011

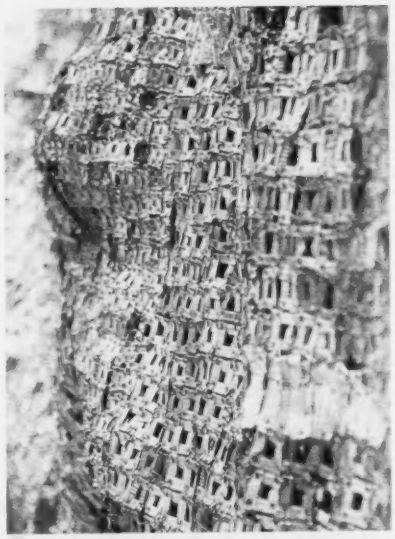
PRESENTED BY:
The Robert H.N. Ho Family Foundation
LEAD SPONSOR:
BMO Financial Group

The ROM worked with partners in China over a three-year period to develop, curate and design this unique, internationally significant landmark exhibition—the first of its kind and scope in North America.

For the first time in Canada, visitors had the opportunity to see the warriors up close alongside newly unveiled artifacts from recent excavations, complemented by breathtaking video footage shot onsite. One third of the artifacts had never been shown before outside China.

The ROM-curated narrative portrayed Chinese history not only during the creation of the tomb complex, but through three dynasties—before the First Emperor's birth to after his death.

This exhibition was organized by the Royal Ontario Museum in partnership with the Shaanxi Provincial Cultural Relics Bureau and the Shaanxi Cultural Heritage Promotion Centre, People's Republic of China, with the collaboration of the Montreal Museum of Fine Arts.



EL ANATSUI: WHEN I LAST WROTE TO YOU ABOUT AFRICA

OCT. 2, 2010 TO FEB. 27, 2011

The Institute for Contemporary Culture hosted the world premiere of the first career retrospective exhibition of internationally renowned artist El Anatsui. Best known for his large shimmering wall sculptures made from thousands of metal bottle tops, Ghanaian-born Anatsui is recognized as one of the most original and compelling artists of his generation.

This exhibition was organized by the Museum for African Art, New York, and has been supported, in part, by grants from the National Endowment for the Arts and The Andy Warhol Foundation for the Visual Arts.

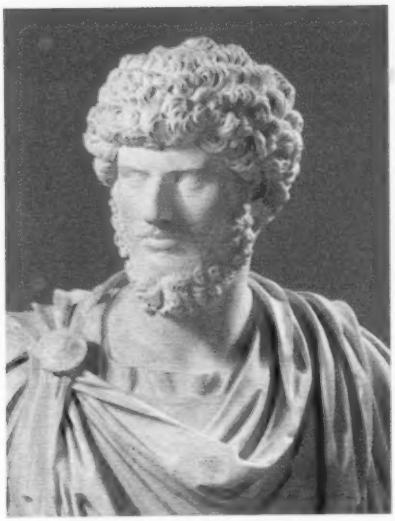
WATER: THE EXHIBITION

MAR. 5 TO SEPT. 5, 2011

PRESENTED BY: The RBC Blue Water Project
SUPPORTING SPONSOR: GE Canada

Water is essential to life on earth and is one of the most environmentally relevant topics of today. This groundbreaking exhibition explores the need for conservation and preservation, instilling visitors with a new understanding of this precious substance. Cutting-edge technologies, hands-on displays, live creatures and cultural artifacts explain the physical and chemical properties of this common substance as well as the aspects of human water use and needs. This exclusive exhibition, organized by the American Museum of Natural History, New York, in collaboration with the ROM, helps to illustrate the indispensable role water plays in our world.

Water is organized by the American Museum of Natural History, New York, and the Science Museum of Minnesota, St. Paul, in collaboration with the Royal Ontario Museum, Toronto, Canada; Great Lakes Science Center, Cleveland; The Field Museum, Chicago; Instituto Sangari, São Paulo, Brazil; National Museum of Australia, Canberra; San Diego Natural History Museum; and Science Centre Singapore with PUB Singapore. Principal photography © Daniel Ehrenworth.

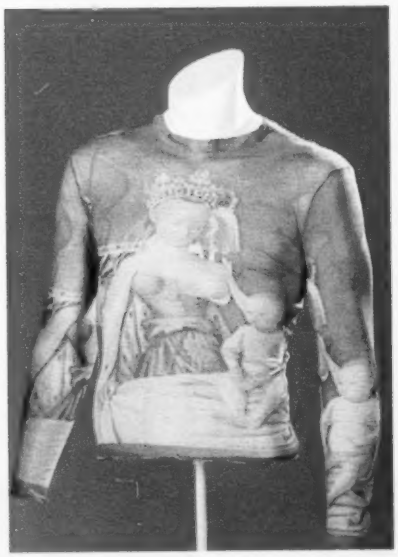


HOUSE CALLS WITH MY CAMERA

MAY 15, 2010 TO JULY 3, 2011

House Calls illustrates the power of the photo-documentary genre and its impact on social change. Toronto-based Dr. Mark Nowaczynski noticed a lack of home care services for seniors when he started practicing medicine in 1992. He turned to photography to document the hidden world of house-bound patients as a means of addressing this significant issue. His poignant series of photo essays raises awareness about the needs of this vulnerable population.

Generously supported by an anonymous donor.



NEW GALLERIES

OPENING JULY 2011

Announced January 2010, the ROM embarked on construction of a suite of new permanent galleries in the Museum's original heritage building. Ancient civilizations' stories are vibrantly brought back to life through notable artifacts and stunning new videos in the Eaton Gallery of Rome, including the Bratty Exhibit of Etruria; the Joey and Toby Tanenbaum Gallery of Byzantium; the Joey and Toby Tanenbaum Gallery of Rome and the Near East; and the Galleries of Africa: Nubia.

RIOTOUS COLOUR, DARING PATTERNS: FASHIONS + TEXTILES 18TH TO 21ST CENTURIES

OPENED SEPTEMBER 2010

Drawn from the ROM's extensive collections, 120 dazzling textiles and fashions from around the world include pieces by design icons John Galliano for Christian Dior and Jean Paul Gaultier, as well as the first paper dresses from 1966, pattern-dyed textiles from Africa and Asia, and women's and children's fashions from the 1790s to 1880.

Generously supported by the Burnham Brett Fund and the Gwendolyn Pritchard Fraser Fund.

OTHER EXHIBITION HIGHLIGHTS

* Wedgwood: Artistry and Innovation
* Coffee and Smokes in Medieval Yemen
* East Asian Paintings & Prints: Recent Acquisitions
* Stitching Community: African-Canadian Quilts from Southern Ontario
* Dinosaur Eggs & Babies: Remarkable Fossils from South Africa
* Ragamala: Garland of Melodies
* Creative Commons
* Dan Perjovschi: Late News
* From the Soul: Caribana Art Exhibit
* Playful Pursuits: Chinese Traditional Toys and Games
* Jane Ash Poitras: New Acquisitions of Contemporary First Nations Art
* Position As Desired / Exploring African Canadian Identity: Photographs from the Wedge Collection
* Fryderyk Chopin & the Romantic Piano
* The Archaeology of Godin Tepe, Iran
* Bright Oriental Star
* Out of the Vaults: Museum Secrets

COLLECTIONS & RESEARCH

LOUISE HAWLEY STONE CHARITABLE TRUST ACQUISITION HIGHLIGHTS

Fishing by Torchlight by Paul Kane

The acquisition of this 1845 oil painting demonstrates the ROM's commitment to the development of its unsurpassed Paul Kane collection and the preservation of his artistic legacy to Canadians. A sketch type not previously held in the ROM's collections, this acquisition results in a complete exemplification of the artist's range of work. Kane's contribution as an artist to the documentation of Canadian natural and cultural history remains unrivalled.

The *Dromaeosaurid* Skeleton

"Julieraptor" is a remarkable 78-million year-old complete articulated skeleton, belonging to one of the rarest types of dinosaur from the late Cretaceous period—a small theropod closely related to velociraptor. Found on private land in Montana, it is the second most complete skeleton of a raptor-like dinosaur ever found in North America and one of the best in the world. This acquisition brings this important skeleton into the public trust.

The *Dromaeosaurid* Skeleton acquisition was made possible by the Louise Hawley Stone Charitable Trust.

Fishing by Torchlight acquisition was made possible by the generosity of the Louise Hawley Stone Charitable Trust, Donald and Gretchen Ross, Daphne Cockwell Gallery of Canada: First Peoples Acquisitions Fund, Mr. and Mrs. Albert M'Istein, Friends of the Canadian Collections and the support of many other donors.

FIELD RESEARCH

The study of artifacts and specimens, a core ROM function, helps us to develop knowledge not only about the objects themselves, but also the historic time, geography, environments and people connected to them. Since its establishment, the Museum has added to its public trust of artifacts and specimens through acquisitions, donations and fieldwork, maintaining responsibility now for over six million objects.

With its dual mandate of culture and natural history, the ROM is a world leader in several research areas, from biodiversity, palaeontology, and earth sciences to archaeology, ethnology and visual culture. At the forefront of such international projects as The Barcode of Life, the ROM originates new information towards a global understanding of historical and modern change in culture and environment.

INSTITUTE FOR CONTEMPORARY CULTURE

ICC Institute for Contemporary Culture

"The ROM's Institute for Contemporary Culture scored a coup by bringing in When I Last Wrote To You About Africa...Anatsui's work has visual pizzazz and an anti-colonialist message, making this a savvy show that appeals to everyone."

NOW MAGAZINE, THE BEST OF 2010

A window on contemporary societies around the globe, the ROM's Institute for Contemporary Culture plays a vital role within the historical museum, exploring current cultural, social and political issues around the world through contemporary art, photography, architecture and design.

The glittering highlight of the 2010/11 season was the acclaimed world premiere *El Anatsui: When I Last Wrote to You about Africa.* A Season of Africa, a series of public programs, and the *Walls and Barriers* art education project complemented the exhibition.

El Anatsui
Straying Continents

A new 12 x 5 metre work by El Anatsui, was specially created for the Museum's permanent collection using thousands of liquor bottle tops that were flattened, twisted and folded, then tied together with copper wire. The use of discarded liquor bottle tops reflects the historical impact of importing goods into Africa in exchange for slaves, as well as the community traditions of contemporary central Africa.

LIFE IN CRISIS: Schad Gallery of Biodiversity

"The ROM is an authority on the natural history of our planet, so it's fitting that we champion programs and projects that help protect the environment."

DAVE IRELAND
Managing Director of Biodiversity Programs
for the Life in Crisis: Schad Gallery of Biodiversity

Through the Life in Crisis: Schad Gallery of Biodiversity, the ROM is committed to raising awareness about the significant challenges facing life on earth, and working with partners to make a difference.

This innovative and interactive gallery combines seven ecosystem experiences, from the high arctic to the tropical forests, and includes approximately 2,500 specimens. The Earth Rangers Studio is the multi-media centrepiece of the Schad Gallery, capable of showcasing live animal ambassadors and hands-on workshops for school and adult programs. A diverse ROM curatorial team specializing in sharks and insects to lichens, water lilies and herons were involved in the development of this 10,000 square-foot specimen-rich gallery.

The revolutionary Schad Gallery of Biodiversity brings life to natural history with three core messages: Life is diverse, life is interconnected, and most importantly, life, all life, is in crisis.

EDUCATION & PROGRAMS

"ROM Education provides an unparalleled opportunity for kids to become inspired by our collections."

JULIAN SIGGERS, Vice President, Programs & Content Communication

SCHOOL VISITS

The ROM is one of the largest non-school educational institutions in Canada, with 135,000 students attending last year. The Museum collaborates with the Toronto District School Board and others in developing curriculum in culture and nature. Programs include laboratory instruction where students handle real artifacts, and the study of global cultures, where children take pride in explaining their traditions to others.

The Travelling Planetarium (Starlab) and teachers travel not only to schools but also to shopping malls, community centres, libraries and community museums throughout Ontario. Travelling Education Kits, on numerous topics, reach students at too great a distance for a school visit. The ROM's School Visits Bursary Program helps students from families with limited resources attend the Museum's weekday education program.

PROGRAMMING

The ROM is a programming powerhouse, engaging the public in matters arising from its dual mandate in world cultures and natural history. Programs range from compelling lectures by international academics, to performances, to adult art and ancient civilization courses, to *ROM Kids Weekends* and *Summer Club*, one of the city's most creative and diverse summer camps for over 65 years.

The sold-out debate series *History Wars* launched this year, battling hot button position statements such as "The Monarchy is a Dangerous Relic of the Past". These provocative debates featured professors, journalists and authors arguing for and against some of the most compelling subjects in Canadian history including multiculturalism, Pierre Trudeau and Louis Riel.

SELECT PROGRAMS LISTINGS

* New Canadian History Debates
* Jane Ash Poitras: First Nations Artist
* Glenn Gould: The Nature of Genius with Georges Leroux
* Extraordinary Canadians: John Ralston Saul, Douglas Coupland, Vincent Lam, Charles Foran, Andre Pratt, Jane Urquhart, Nino Ricci, Andrew Cohen
* The Elderly will Bankrupt Canada
* Feist: Look at What the Light did Now
* Janina Fialkowska: Words and Music on the Theme of Chopin
* Sharkwater with Rob Stewart
* The Blue Legacy with Alexandra Cousteau
* Director's Signature Lecture Series: Isadore Sharp: Motel to Mogel; Mark Rowswell: On Being a Celebrity in China; Simon Winchester: The Man who Loved China
* Terracotta Warriors Symposium: Life in the Afterlife
* Eva Holtby Lecture: Henry Louis Gates, Jr.
* Robert Bateman: Art and the Environment
* Dr. Jane Goodall: 50 Years of Chimps and Change

COMMUNITY OUTREACH

ROMCAN

"Exploring the many world history and culture galleries of the ROM helps deepen our understanding that what unites us is ultimately more powerful than what divides us, and makes our community stronger."

FRANCES LANKIN, United Way Toronto, former President and CEO, 2010

The ROM's Community Access Network (ROMCAN), an innovative program providing free access to those who benefit most, enables ticket distribution through the United Way and the Toronto Public Library system, free admission for attendants to people with disabilities, free weekly post-secondary student access, and Half-Price ROM Friday Nights, presented by Sun Life Financial, for the general public. This year, increased participation with an expanded network of over 160 key community groups and organizations reached more diverse communities across the province than ever before including new Canadians, families on fixed incomes, children with life-threatening medical conditions, and physically or mentally challenged Canadians. For example, Kids Up Front Foundation Toronto, a charitable organization providing access to arts, culture, sport and recreation for children who otherwise would not have the opportunity, provided tickets to its diverse network of community groups including Down Syndrome Association of Toronto, Horizons for Youth, and Newcomers Women's Services Toronto.

The Institute for Canadian Citizenship distributes ROM Family Memberships every month to new Canadians as part of its Cultural Access Pass Program.

COMMUNITY PARTNERSHIPS: Celebrating Cultural Diversity

The ROM fosters strong alliances with many organizations to reach out to diverse communities. In spring 2010, the ROM made history with the launch of its first trilingual exhibition, *The Warrior Emperor and China's Terracotta Army*, presented in English, French and Chinese. Outreach focus included a community advisory committee, Chinese language tours, and traditional and simplified Chinese souvenir booklets.

ROM Heritage Days have become immensely popular public events celebrating the traditions and history of diverse cultures, including Ukrainian, South Asian and Muslim weekends. Each year, the ROM supports the LGBT community by displaying a Pride banner on Bloor Street, and for the third consecutive year, the ROM partnered with the 2010 Caribana Festival to present *From the Soul: Caribana Art Exhibit*, a juried art exhibition featuring 160 works on canvas.

ACCESSIBILTY

For people with disabilities, including those with vision or hearing loss, experiencing all a museum has to offer can sometimes be a challenge. The Royal Ontario Museum is leading the way in providing an accessible museum experience for all visitors through development of an Accessibility Strategy, an Accessibility Committee, and the use of new technology, innovative partnerships, tours, displays and materials. Groundbreaking programs launched this year include Tactile Tours, American Sign Language (ASL) Tours, as well as design of the ROM's most accessible major exhibition to date, *The Warrior Emperor and China's Terracotta Army*, featuring services for visitors who are blind or with vision loss, deaf, hard of hearing or deafened.

The ROM enhanced all areas of accessibility in 2010/11 thanks to a new seven-figure gift from an anonymous donor. This critical funding will allow the ROM to exceed the current standards of the Accessibility for Ontarians with Disabilities Act, 2005 (AODA).

DIGITAL TECHNOLOGY

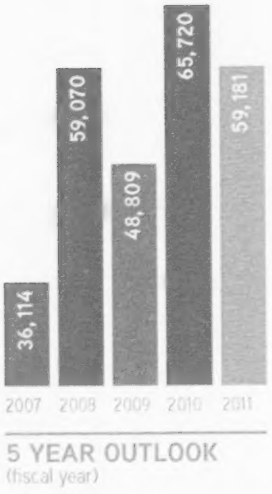
Online and on-site digital tools present new opportunities for visitors to learn more about objects in a personalized, self-directed way, with exhibitions becoming at once more accessible, educational and entertaining. Innovative digital technology such as e-labeling, video, broadcast, touch screens, projections and enhanced web content enable a richer understanding of artifacts and specimens on display.

STATS AT A GLANCE

operating revenue

Government Grants	48%
Foundation	10%
Admission Fees	17%
Museum Programs	4%
Ancillary Operations	18%
Other Revenue	3%

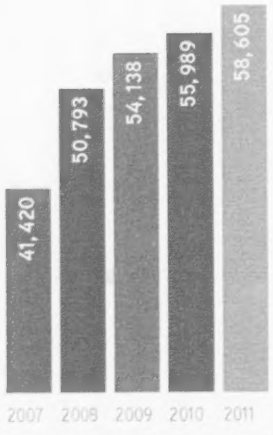
Excludes Gifts-in-kind and amortization of deferred capital contributions



operating expenses

Curatorial and Collections Management	24%
Building and Visitor Services	22%
Ancillary Operations	12%
Exhibitions	11%
Education and Public Programs	6%
General and Administration	7%
Marketing and Public Relations	8%
Library and Information Services	5%
Other	5%

Excludes Gifts-in-kind and amortization of capital assets.



DONORS, SPONSORS & PATRONS

"The generous support of our donors, sponsors, patrons and volunteers enables the ROM to remain at the heart of our community."

DIANNE LISTER, LL.B.
President & Executive Director
ROM Governors

PHILANTHROPIC SUPPORT: The Work of the ROM Governors

Established in 1992 as the ROM Foundation, the ROM Governors are responsible for all philanthropic activities in support of the Museum's highest priorities. Their work enables the ROM to better serve its diverse and ever-changing community, by fostering long-term sustainable relationships of exceptional value both to the institution and its donors. The ROM Governors are supported by an independent Board of Governors who provide leadership in a wide range of philanthropic activities supporting ROM programs, research, collections, galleries, exhibitions and outreach programs.

The ROM thanks and acknowledges the following donors who have made gifts of $25,000 or more from April 1, 2010 to March 31, 2011.

LEADERSHIP GIFTS
($1,000,000 to $4,999,999)

Louise Hawley Stone Charitable Trust

FOUNDING GIFTS
($250,000 to $999,999)

Robert and Brenda Beckett
Estate of Mrs. Susan Joan Greenberg
Kenneth Menzies
Norah Menzies
The Schad Foundation
The Dorothy Strelsin Foundation
U308 Corp.

MAJOR GIFTS
($100,000 to $249,999)

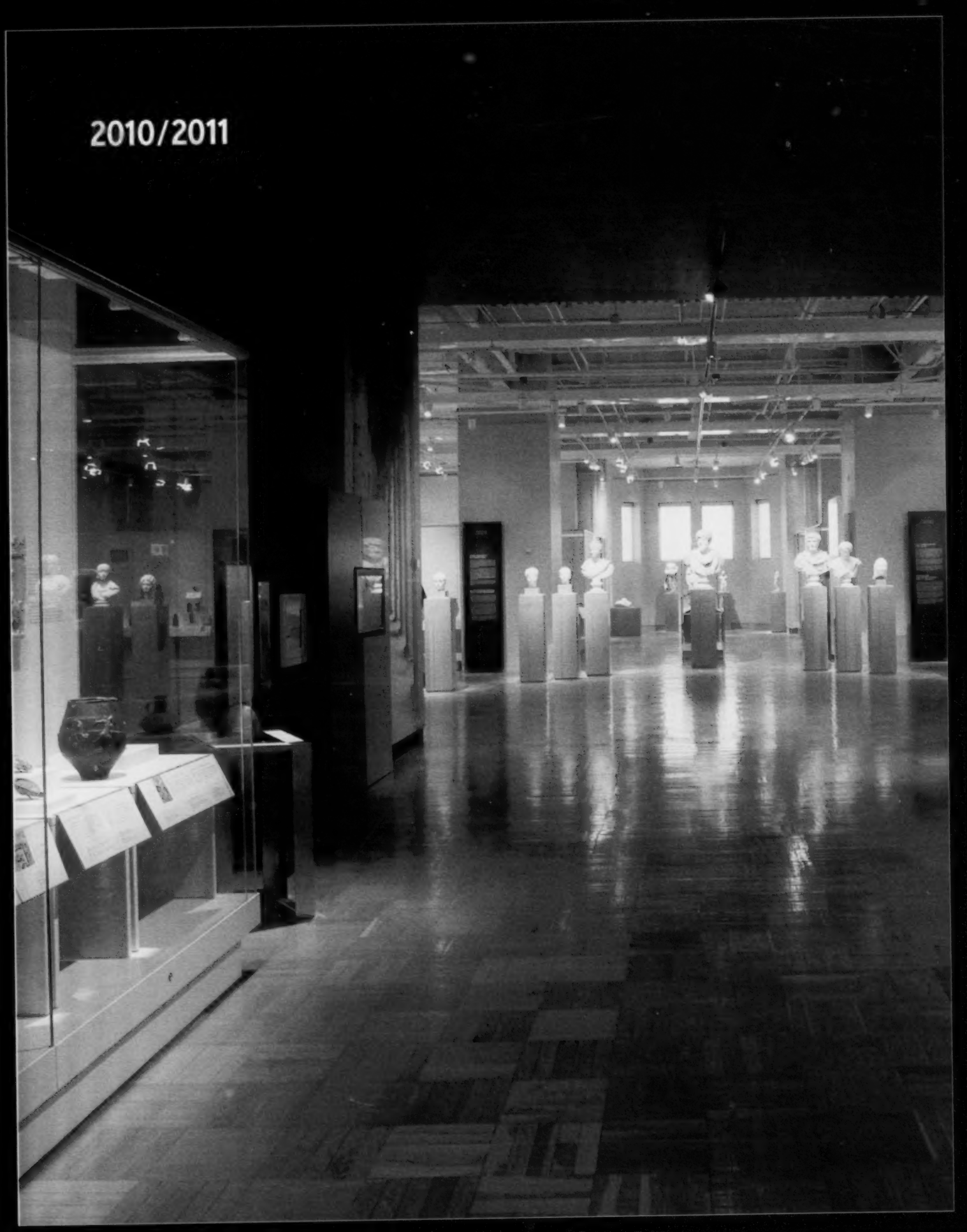
Philip N. Holtby
Estate of John H. Milnes
Jean M. Read and the late Morris Appleby

SPECIAL GIFTS
($25,000 to $99,999)

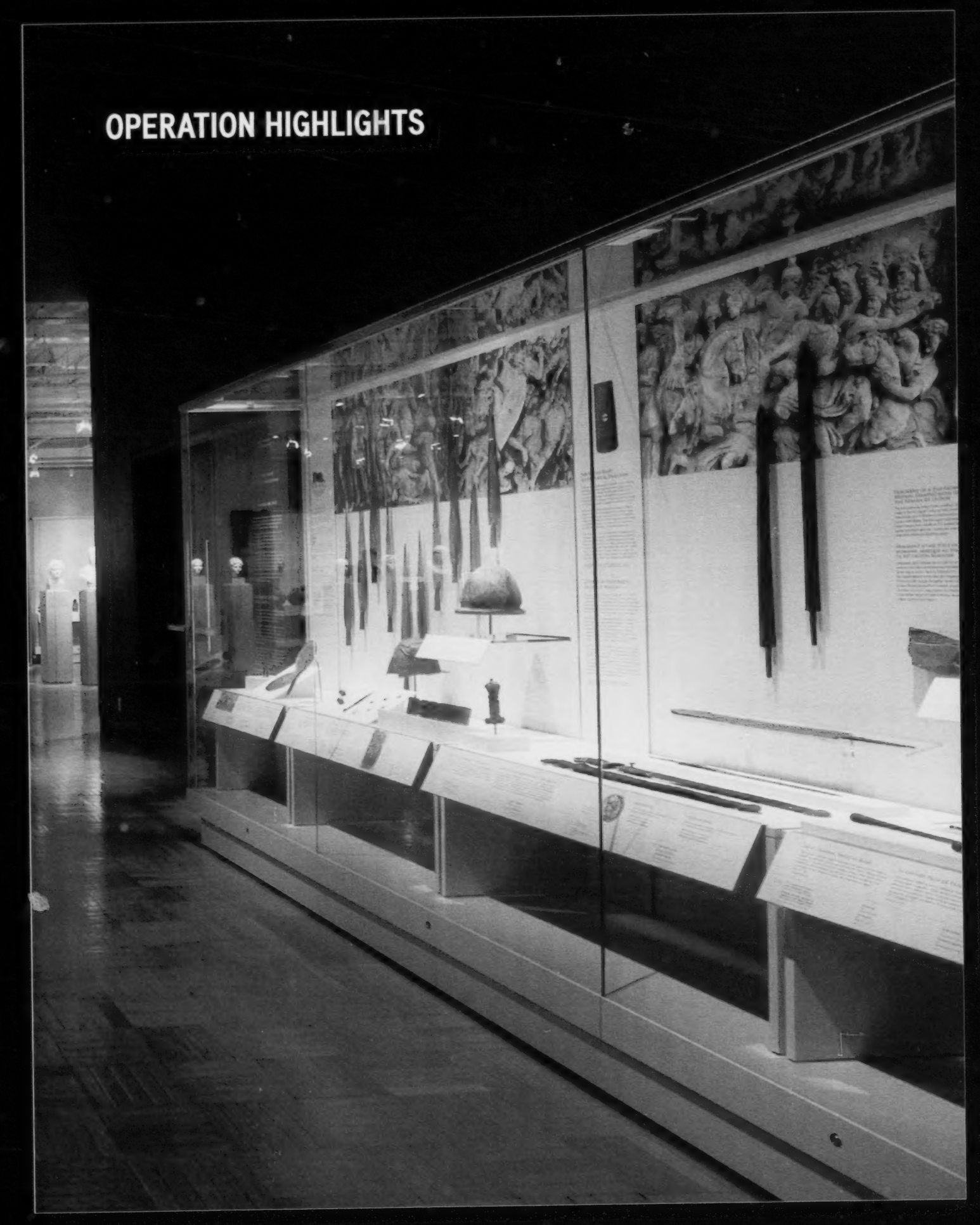
ROM Department of Museum Volunteers*
The Salamander Foundation
Estate of Bernard Slavin
Richard Iorweth Thorman
Estate of Raymond J. Toy
Sharon Zuckerman
Anonymous (3)

Please refer to the Annual Report for a complete listing of all our donors, sponsors and patrons.

*Represents ongoing annual support at this level.


2010/2011

OPERATION HIGHLIGHTS



MESSAGE FROM THE
CHAIR OF THE ROM BOARD OF TRUSTEES AND THE DIRECTOR & CEO

MAKING CULTURE AND NATURAL HISTORY ACCESSIBLE

Museums around the world are at the heart of civic life—one of the important social institutions that educate, as well as provide a forum for public discourse about a vast array of subjects. The ROM has always been a place of wonder and discovery. It's a place that holds the stories of history, as well as its artifacts, unfolding the natural world's narrative from the very first life on the planet.

The ROM is a place of exploration that forms a lasting connection to people that walk through our doors or explore it online—relevant to all, regardless of age, background, interest, or physical ability.

This kind of experiential opportunity should be available to everyone and that's a goal for all of us at the ROM. Approximately one in seven people currently living in Ontario have a disability. That number is expected to rise to one in five over the next 20 years as the population ages. Together with extraordinary support from our donors, sponsors, staff and volunteers, we are continually striving to make the ROM fully accessible to all visitors. We do this in many ways.

Because the ROM is committed to creating a future that ensures all visitors can experience its collections and programs, we have created a comprehensive access policy. The ROM's Community Access Network (ROMCAN) program is our way of enabling and encouraging people to visit the Museum by reaching out through local community agencies and by alleviating admissions fees as a barrier.

ROM exhibitions and galleries are purpose-built with accessibility as a fundamental priority—featuring elements such as tactile reproductions, labeled Braille and raised font plinths, and digital access to collections. The ROM also offers a variety of supplementary resources including audio guides, complimentary wheelchairs, large-format floor plans, sign language podcasts and descriptive audio guides.

Introduced this year, Tactile Tours offers supervised multi-sensory experiences which reduce barriers and enable meaningful interactions with the Museum's collections for visitors who are blind or have vision loss. The ROM also partnered this past year with George Brown College's School of Deaf and Deafblind Studies to provide ASL-English Interpreted Tours for visitors who are deaf or hard of hearing—the first of its kind Canada.

We continually strive to expand access geographically. During the Fall of 2010, the ROM explored digital opportunities to

MAKING CULTURE AND NATURAL HISTORY ACCESSIBLE, CONT'D...

extend the reach of our curriculum-based education program through a partnership with Contact North. The Virtual Visits pilot program was designed to deliver the Museum's innovative educational content to elementary and secondary school students in remote areas province-wide. This partnership enabled us to conduct a robust pilot and develop a virtual experience which effectively addresses the needs of the remote learner. Lessons were delivered in an interactive manner using authentic artifacts and museum expertise, supplemented with high quality digital assets. Our intent is to use the findings from this pilot to develop a comprehensive program for the 2011 – 2012 school year that will reach schools throughout the province and beyond.

Through our unique dual World Culture and Natural History mandate, the Museum offers an unprecedented opportunity for people from all walks of life to learn about a multitude of global cultures and histories, and to see their own reflected in the ROM's collections. The ROM has recently been working in partnership with diverse groups, community organizations and consulates within the GTA to present a wide variety of Heritage Days. These culturally themed events celebrate heritage for Museum visitors. Attendees enjoy a wide range of programming such as live music and dance performances, arts and crafts, story telling, guided tours, special film screenings, and lectures. Last year the ROM hosted Korean Heritage Day, Iranian Heritage Day, Muslim Heritage Day, Ukrainian Heritage Day and South Asian Heritage Day.

It's our goal that through these and other proactive initiatives, that we are able to open the ROM's doors even wider — literally and virtually — to Ontarians, North Americans, and international visitors alike.

SALVATORE M. BADALI
Chair of the Board of Trustees
Royal Ontario Museum

JANET CARDING
Director & CEO
Royal Ontario Museum

BOARD OF TRUSTEES
2010/2011

SALVATORE (SAL) M. BADALI
CHAIR
2nd term expires
June 30, 2012

MOHAMMAD AL ZAIBAK
1st term expires
April 17, 2014

ELYSE ALLAN
2nd term expires
March 23, 2012

BONNIE BROOKS
1st term expires
June 14, 2013

DANUTA BUCZYNSKI
Elected
1st term expires
June 30, 2012

JANET CARDING
Ex-Officio
Director/CEO, ROM

RONALD GRAHAM
1st terms expires
October 6, 2012

CHRISTOPHER JAMROZ
1st term expires
June 14, 2013

WON KIM
2nd term expires
June 30, 2013

ELSIE LO
Elected
2nd term expires
June 30, 2013

BARBARA MILSTEIN
Elected
2nd term expires
June 30, 2014

DR. DAVID NAYLOR
Ex-Officio, President,
University of Toronto

JACK PETCH
Ex-Officio, Chair,
Governing Council
University of Toronto

MARILYN PILKINGTON
2nd term expires
Feb. 3, 2012

COLIN SALDANHA
2nd term expires
June 30, 2013

BARBARA STYMIEST
2nd term expires
June 30, 2012

ATUL TIWARI
1st term expires
October 6, 2012

CAROL WILDING
1st term expires
December 19, 2011

JUDITH WOLFSON
2nd term expires
July 15, 2011

All Board members hold office for a three-year term, renewable for one additional three year term. This condition does not affect those who sit on the Board as as ex-officio.

HONOURARY TRUSTEES

Jean M. Read, Chair
Ella (Yeti) Agnew
Maurice F. Anderson
Salvatore Badali
Lawrence S. Bloomberg
Gerald Boyce
Marian Bradshaw
Sally Brenzel
Jo Breyfogle
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MESSAGE FROM THE
CHAIR OF THE ROM BOARD OF GOVERNORS AND THE PRESIDENT & EXECUTIVE DIRECTOR

DIANNE LISTER, LL.B.
President & Executive Director
ROM Governors

Philanthropy — at its heart, community building and passionate investment has helped the ROM become an important part of Toronto's cultural landscape.

The work of the ROM Governors enables the ROM to better serve its diverse and ever changing community, by fostering long-term sustainable relationships of exceptional value both to the institution and its donors. The ROM is privileged to have had long term donors and committed corporate sponsors who have indentified with the mission and vision of this remarkable institution and have made extraordinary contributions to our galleries, our learning centres and our thought-provoking exhibitions and programs.

This past year has been an exciting time of growth and change for the ROM Governors, with new projects and leadership transitions marking a fresh chapter in our history. A priority for the ROM Governors in the year ahead will be to review our strategic direction and to conduct a stakeholder mapping exercise, which will result in the realignment of our suite of philanthropic programs in a way that will increase our affinity to our stakeholders and key constituencies.

The community that the ROM serves is becoming increasingly diverse and we are committed to identifying the diverse philanthropic opportunities within our changing society, by building compelling fundraising programs to support the ROM's exceptional exhibits, research, collections and educational programs.

Philanthropy also supports the work of passionate ROM curators and scientists who are engaged in projects in more than 30 countries all around the world. Their research findings inform global discussions that shape our lives and the future of our planet as we address a changing climate and other ecological challenges. That is why the ROM Governors team will be raising funds this year to further ROM programs, galleries, exhibits and outreach programs in the important areas of earth sciences and biodiversity.

The 100th anniversary of the ROM in 2014 also provides an excellent opportunity for the ROM Governors to reframe its philanthropic programs, renew donor relationships and engage new supporters. The lens of the ROM's centenary year will be applied to all initiatives, working closely with our colleagues at the ROM to ensure our philanthropic programs and community engagement activities provide robust and strategic support for the ROM's future focus.

We are looking forward to the year ahead — both its challenges and opportunities — and ready to map out new ways to dial up the engagement of all ROM supporters with emphasis on sustainable philanthropic strategies that enable the ROM to remain at the heart of our community.

W. ROBERT FARQUHARSON
Chair
ROM Board of Governors

DIANNE LISTER
President and Executive Director
ROM Board of Governors

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COMMUNITY ACCESS NETWORK (ROMCAN)

ROMCAN addresses the need for the Museum to be accessible including removing financial, physical or social barriers. The Accessibility Advisory Committee members ensure that the ROM reaches out and works with great community partners.

The Royal Ontario Museum's Community Access Network (ROMCAN) was created in 2008 to make the Museum accessible by providing free Museum tickets or access directly to communities and individuals who may not otherwise have the opportunity to visit the Museum.

Every year, thousands of general admission tickets to the ROM are distributed through participating community and charitable organizations to those in need. Communities that receive ROMCAN tickets include new Canadians, families on fixed incomes, children with life-threatening medical conditions, at-risk youth, abused women and physical or mentally challenged Canadians. ROMCAN partner agencies include United Way Toronto, The Hospital for Sick Children, the Institute for Canadian Citizenship's Cultural Access Pass and The Toronto Public Library's Sun Life Financial Museum and Arts Pass. In addition to the tickets and passes distributed through ROMCAN partners, ROMCAN outreach continues throughout the year with programs such as Free Tuesdays for Post-Secondary Students, School Group Access and the Admission Policy for People with Disabilities.

ROMCAN is an important part of the ROM's mandate to make its collections "known to the public." Programs like ROMCAN eliminate barriers that might otherwise keep people from visiting the Museum. Unlocking the ROM's power to engage, share and inspire will extend the Museum's reach and services to a greater diversity of visitors.

The main goal for the 2010 fiscal year has been to geographically expand ROMCAN to cover regions outside the City of Toronto such as York Region, Peel Region and Halton Region. Through the ROM's relationship with the United Way, during the summer of 2010, new partner agencies were invited to participate in ROMCAN.

ADMISSION POLICY FOR VISITORS WITH DISABILITIES

In an effort to continue improving access to the ROM, the community of people with disabilities has been a key resource in our accessibility planning. In 2006, the ROM created the Accessibility Advisory Committee whose main task has been to provide feedback on access issues related to the building, exhibitions, publications, programs, marketing and communications as well as the visitor experience. One of their major contributions has been the creation of the admission policy for people with disabilities, which states that visitors with disabilities pay full admission and an attendant receives free admission. During the 2009/2010 fiscal year 1,401 visitors were admitted to the Museum free of charge as part of this policy. This fiscal year, 2,325 tickets have been redeemed.

SCHOOL GROUP ACCESS

At the ROM, we believe that all students should have access to a full range of learning opportunities that includes a class trip to the Museum. The ROM School Visits Bursary Program, under the umbrella of ROMCAN, endeavours to make free access possible for 15,000 GTA students every school year. School group participants encounter ROM educators, facilitators, and volunteers on their journey through the Museum, who are on hand to answer questions and to engage students in lively discussion about our collections. In addition, the Education and Programs Department facilitated 2,042 complimentary visits for approximately 25 charitable organizations across the GTA in the 2009/2010 fiscal year.

CANADIAN CITIZENSHIP CULTURAL ACCESS PASS PROGRAM

ROMCAN is proud to be a partner of the Cultural Access Pass (CAP), a legacy program of the Right Honourable Adrienne Clarkson. Administered by the Institute of Canadian Citizenship since 2008, CAP engages new citizens in cultural experiences through complimentary access to participating institutions in their region. Registering for CAP gives each new citizen (18 years of age or older) and up to four of their dependent minors complimentary admission to participating institutions for one year from the day they receive their citizenship.

During the 2009/2010 fiscal year, 3,992 new citizens had a day of wonder at the ROM. While CAP has been rapidly growing with an increased number of registrations, 63% in the last fiscal year, the ROM leads as one of the most popular cultural destinations in the Toronto region.

SUN LIFE FINANCIAL MUSEUM AND ARTS PASS

ROMCAN participation in the Sun Life Financial Museum and Arts Pass (MAP) enables residents of Toronto (2 adults & up to 4 children) to explore the Museum and its vast collections of treasures free of charge. Individuals with a valid adult Toronto Public Library card can take out a pass from participating Toronto Public Library branches.

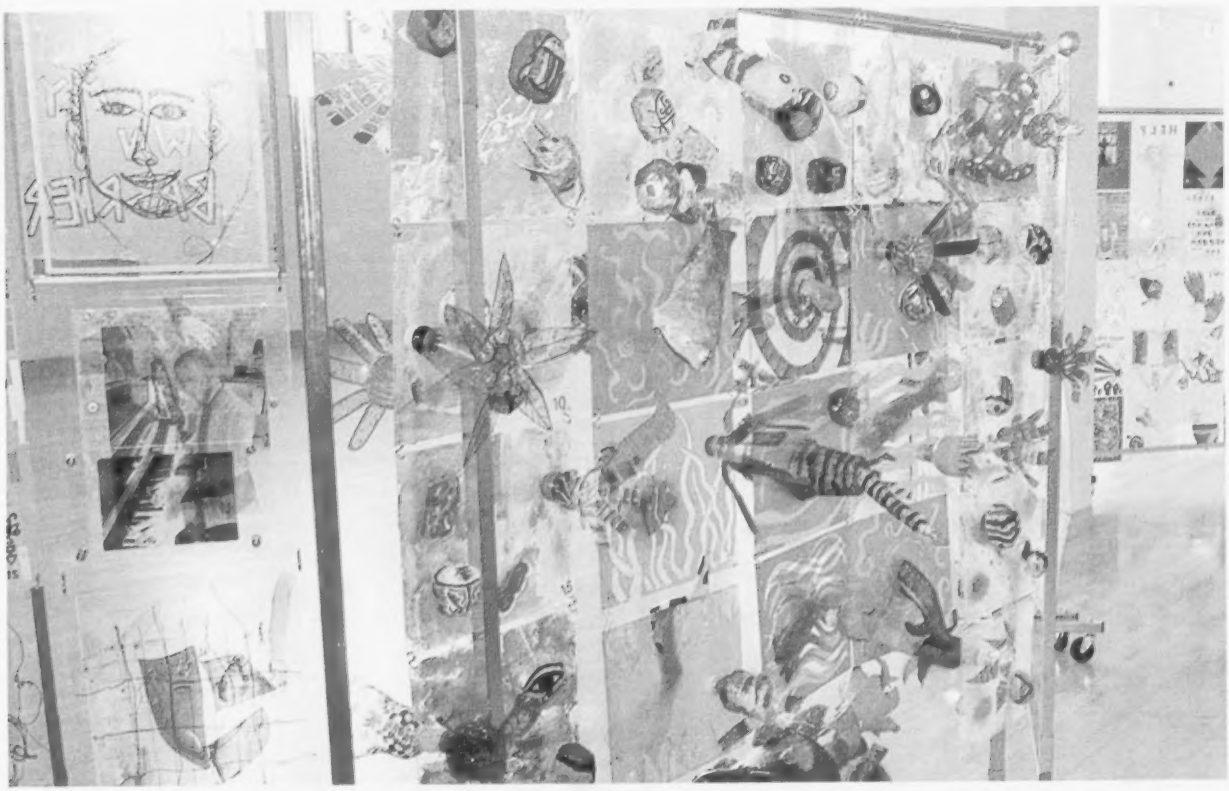
Thanks to this program, the ROM welcomed 15,188 visitors to experience a day of wonder during the 2010/2011 fiscal year. In fact, the ROM is one of the top venues for MAP redemptions.

ADDITIONAL ROMCAN INITIATIVES

In addition to tickets and passes distributed through these ongoing programs, ROMCAN continues to offer free access to the Museum in a number of other ways. For example, Relax Recharge Renew is a Tourism Toronto program that provides getaway packages to parents of children with disabilities. Relax Recharge Renew distributes ROM tickets to two families every single weekend. The program recently won an award from U.S. based PR News for Corporate Social Responsibility in the Community Affairs category, beating out some major U.S. corporations. Also in 2009, Relax Recharge Renew won another international award at IMEX in Frankfurt – the largest global incentive travel trade show.

In 2010/2011, the ROM donated 2,000 tickets in support of *Walls and Barriers: A Collaborative Project* exhibition, enabling participating youth and their families to come to the ROM. *Walls and Barriers* was a collaborative art project created by young artists from twenty secondary schools and community agencies across the Greater Toronto Area. Five hundred participating youth created an original public art installation in response to the work of internationally renowned African artist El Anatsui, whose retrospective art exhibition was on display at the ROM from October 2010 to February 2011.

For the last two years, ROMCAN has supported Toronto Police Youth programs by donating tickets for kids at risk. One of these programs is ProAction Cops & Kids which strives for a positive relationship between police and children. Since 1991, ProAction has become the largest private funder of Toronto police programs for youth.



HALF-PRICE ROM FRIDAY NIGHTS

Half-price admission is offered every Friday night throughout the year (4:30 to 8:30 pm).

Sponsored by Sun Life Financial, ROM Friday Nights is an extremely popular program, and allowed 36,758 visitors to enjoy discounted admission to the Museum.

SCOTIABANK NUIT BLANCHE

For the fifth consecutive year, the ROM has joined the City of Toronto in the 12-hour celebration, from 6 pm to sunrise, of free contemporary art. The concept of a free, all-night contemporary art celebration has become one of the most important and anticipated contemporary art events in Canada and the ROM is proud to be part of it. The Institute for Contemporary Culture (ICC) presented the exhibition *El Anatsui: When I Last Wrote to You about Africa* for the 2010 Scotiabank Nuit Blanche and had 16,200 people visit that night.

FREE TUESDAYS FOR POST-SECONDARY STUDENTS

ROMCAN provides all full-time students attending a post-secondary institution in Canada free admission to the Museum on Tuesdays. In 2010/2011, 13,147 students participated in this program.

DOORS OPEN TORONTO AT THE ROM

Once a year, the ROM joins Doors Open Toronto for a city-wide celebration of architecture and heritage when 150 buildings of architectural, historic, cultural and social significance open their doors to the public. Doors Open at the ROM allows visitors free access to the Museum from 4:30 to 9:30 pm on Friday for the start of Doors Open Toronto's weekend.

ROMCAN OFFERS PROGRAMS AND PARTNERS WITH LOCAL AGENCIES TO EXPAND THE REACH OF THE MUSEUM

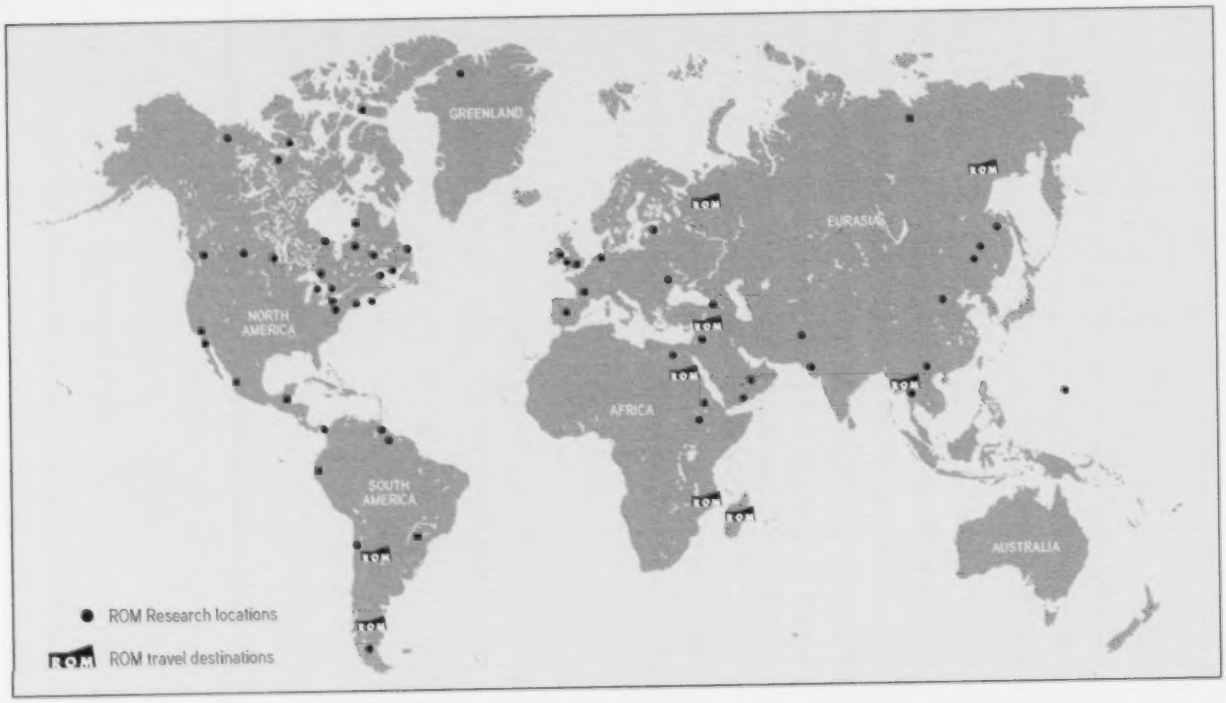
- ROM School Visits Bursary Program
- Cultural Access Pass
- United Way Toronto
- The Hospital for Sick Children
- Institute for Canadian Citizenship
- Toronto Public Library's Sun Life Financial Museum and Arts Pass
- ProAction Cops & Kids
- Scotiabank Nuit Blanche
- Doors Open Toronto
- Last Free Hour on Wednesday
- Free Tuesdays for Post-Secondary Students
- Admission Policy for People with Disabilities
- Half-price ROM Friday Nights

COLLECTIONS & RESEARCH

Collections and research are the basis of the Royal Ontario Museum's international reputation. Numbering almost six million objects, the Museum's diverse collections of world cultures and natural history artifacts and specimens make the ROM one of the largest museums in North America.

In early July 2011, the ROM will open its newest galleries, on level 3 of the Museum, including the Eaton Gallery of Rome, Joey and Toby Tanenbaum Gallery of Byzantium, Joey and Toby Tanenbaum Gallery of Rome and the Near East, and the Galleries of Africa: Nubia.

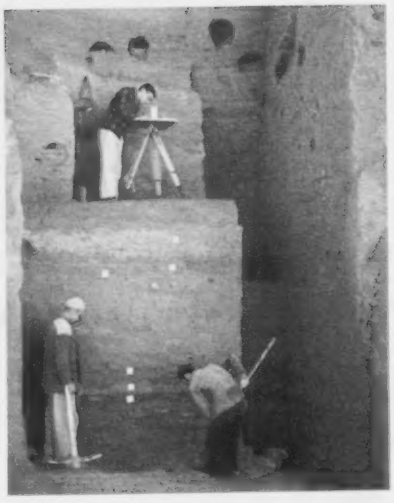
While there was an ongoing emphasis on gallery development in this past fiscal year, curators continued to conduct fieldwork in over 27 countries and regions spanning the globe from Guyana to India, and from our own backyard—James Bay in Ontario, to Vietnam. In keeping with the ROM's dual mandate to study world cultures and natural history, projects included the first-ever formal exploration of fish diversity in Guyana's Berbice River where more than 120 species were found, some never before discovered or studied, to the study of photographs from India in the collections of archives and museums located in Canada, the U.S., England and India. And from bird surveys along the coast of James Bay, Ontario—a globally important breeding and migration site for several birds, including endangered yellow rails and red knots—to a campsite in central Vietnam, where old bomb fragments litter the ground and few animals existed, four new amphibious species were newly documented, some of which may be new to science.



RESEARCH

The ROM is an important research institution where curators continue to make new discoveries, enhance knowledge of and build our collections, making new information available to the public. Last year ROM curators published over 70 articles, books and book chapters in peer reviewed academic journals, over 50 academic presentations, as well as 20 popular articles and exhibition catalogues intended for the general public.

The ROM's research continues to be supported mainly by external funding. Curators received a total of $3,080,200 in external research and publication grants in 2010/2011.



ROM 2011 COLLOQUIUM: WORLD DISCOVERIES

The annual ROM Colloquium, previously a weekday event, was held this year on the weekend of March 26 and 27. This free public event allowed ROM curators and researchers to present highlights of their recent discoveries in 15-minute consecutive presentations on the latest research in the arts, archaeology and pure and applied sciences. The Colloquium culminated with the annual Vaughan Lecture, Photography & Beyond: The Transformation of Tradition, presented by Deepali Dewan, Curator, South Asian Arts and Culture, Department of World Cultures. In this lecture, Dr. Dewan shared over a decade of research and collecting on the history of photography in South Asia and examined the relationship of photography to Indian miniature painting traditions and showed how the past was modified and appropriated into modern South Asian visual culture.

GRANT SOURCES FOR RESEARCH INCLUDE:

Natural Sciences and Engineering Research Council of Canada (NSERC)

Social Sciences and Humanities Research Council (SSHRC)

National Science Foundation (NSF)

World Wildlife Fund (WWF)

Kunming Institute of Zoology (China)

National Geographic Society

The Planetary Biodiversity Inventories Program

Discovery Grant

NSERC Ship Time Grant

NSERC Special Research Opportunity Grant

CHIN — Virtual Museum of Canada

World Wildlife Endangered Species Recovery Fund

WWF — Canada Species at Risk Research Fund for Ontario

Chinese Academy of Sciences

Environment Canada

Global Flyaway Net Project — Netherlands

Canadian Wildlife Federation

University of Toronto Cross Appointment Funding

Parks Canada

Canadian Foundation for Innovation and Ontario Research Fund

Oriental Institute

Kunming Institute of Zoology in China — University of Chicago

Committee on the Status of Endangered Wildlife in Canada (COSEWIC)

Associated Regional Chronologies for the Ancient Near East and the Eastern Mediterranean

Canadian Museums Association Bursary for Advanced Specialized Studies

National Natural Science Foundation of China

Chinese Academy of Sciences

Northern Research Fund Award

In addition to funds awarded by McMaster University and University of Toronto for curatorial Cross Appointments.

COLLECTIONS

Since the ROM's founding in 1912, the Museum has continually added to its holdings of artifacts and specimens through acquisitions, donations and fieldwork.

This past year, there were 129 gifts and donations of collections; in total 530 objects were accepted and processed by the Museum, with a total value of $7,224,875. Approximately $1.2 million was granted from the Louise Hawley Stone Charitable Trust to acquire objects and collections. Significant Stone Trust acquisitions included the purchase of remains from four *Hypacrosaurus* hatchling skeletons, including two articulated hatchling skulls with lower jaws, from the Late Cretaceous period at Two Medicine Formation, Montana; four 19th century works of art depicting Hindu Gods Vishnu and Krishna in different manifestations, from two schools of painting, representing North and South India; a painting by Norval Morrisseau, and a birch bark basket with painted design.

LOUISE HAWLEY STONE CHARITABLE TRUST

The Louise Hawley Stone Charitable Trust, a $49.7 million fund bequeathed by the late Louise Hawley Stone for the purchase of artifacts and specimens and the production of publications relating to the Museum's collections. Louise Hawley Stone's support of the ROM spanned over 50 years and included serving on the Museum's Board of Trustees from 1968 to 1972.

Fishing by Torchlight by Paul Kane

Field sketch for *Fishing by Torchlight* by Paul Kane, provides the ROM with an oil on paper sketch, a type that is in terms of both technique and medium not currently represented in the Museum's collections. It now provides the ROM with a complete sample of Kane's work. Kane worked at a critical point in time during the burgeoning moral consciousness of the 19th century. No Canadian artist—past, present, or future—can or will carry the weight of Kane's contribution to the documentation of Canadian natural and cultural history.

This acquisition demonstrates the ROM's commitment to the development of the Paul Kane collection. The ROM takes immense pride in the knowledge that our collection is unsurpassed, preserving Kane's legacy for all Canadians. This acquisition was made possible by the generosity of the Louise Hawley Stone Charitable Trust, Donald and Gretchen Ross, Daphne Cockwell Gallery of Canada: First Peoples Acquisitions Fund, Mr. and Mrs. Albert Milstein, Friends of the Canadian Collections and the support of many other donors.

The *Dromaeosaurid* Skeleton

The *Dromaeosaurid* skeleton "Julieraptor" is a remarkably complete articulated skeleton of one of the rarest types of dinosaur, a small theropod closely related to velociraptor.

The specimen, found on private land in the Judith River Formation of Montana, is the second most complete skeleton of a raptor-like dinosaur ever found in North America and is one of the best in the world. From the late Cretaceous period, the specimen is 78 million years old.

Almost all of the claws on the hands and feet are preserved, including the "killer claws" on the second digit of the hind feet, and the delicate, bird-like bones of the fossil. Given the strata in which the specimen was found, and the rarity of small carnivorous dinosaurs in the fossil record, it is very likely that this specimen will form the holotype of a new raptors species. This acquisition confirms the ROM's reputation as an acquirer of important specimens, but equally, it has also brought this important skeleton into the public trust. This acquisition was made possible by the Louise Hawley Stone Charitable Trust.

Straying Continents El Anatsui

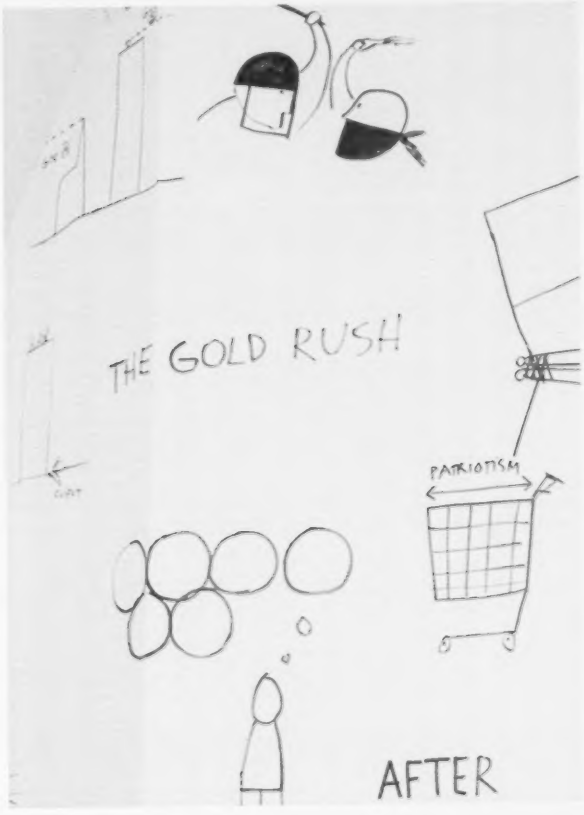
El Anatsui is one of the most well-known African contemporary artists. Born in Ghana, he now lives and teaches in Nsukka, Nigeria. His work has been celebrated in international contemporary art venues and is part of many prestigious museums' collections. Anatsui's work is lavish, contemporary, and at the same time deeply African. His visual references range from the Ghanaian textile tradition, to the adinkra symbols and nsibidi writing system that articulate indigenous knowledge and cosmologies in Ghana and Nigeria. Anatsui's materials are always local, yet his works highlight the complex interconnections between Africa and the world.

The El Anatsui wall sculpture, *Straying Continents*, is a dazzling addition to the ROM's Shreyas and Mina Ajmera Gallery of Africa, the Americas and Asia-Pacific, one that helps disarticulate primitivistic preconceptions and narrows the commonly perceived gap between African creative traditions and Western art history. The piece is an iconic permanent addition to the ROM's African collection and a strong statement of the necessity to engage with the contemporaneity of the cultures that we represent in our displays. This acquisition was made possible by the Louise Hawley Stone Charitable Trust.

INSTITUTE FOR CONTEMPORARY CULTURE

The Institute for Contemporary Culture (ICC) enjoyed another very busy and successful year as the ROM's leading-edge window on the modern world. Dan Perjovschi's delightful exhibition *Late News* opened in February 2010 and ran until August 15, engaging many visitors with his witty and incisive political cartoons drawn directly on the walls of the Roloff Beny Gallery. The chief cartoonist from The New Yorker magazine, Bob Mankoff, gave a hilarious public talk on April 13 and the documentary film Videograms of a Revolution (May 19) traced the dramatic collapse of the Ceaucescu regime in Romania.

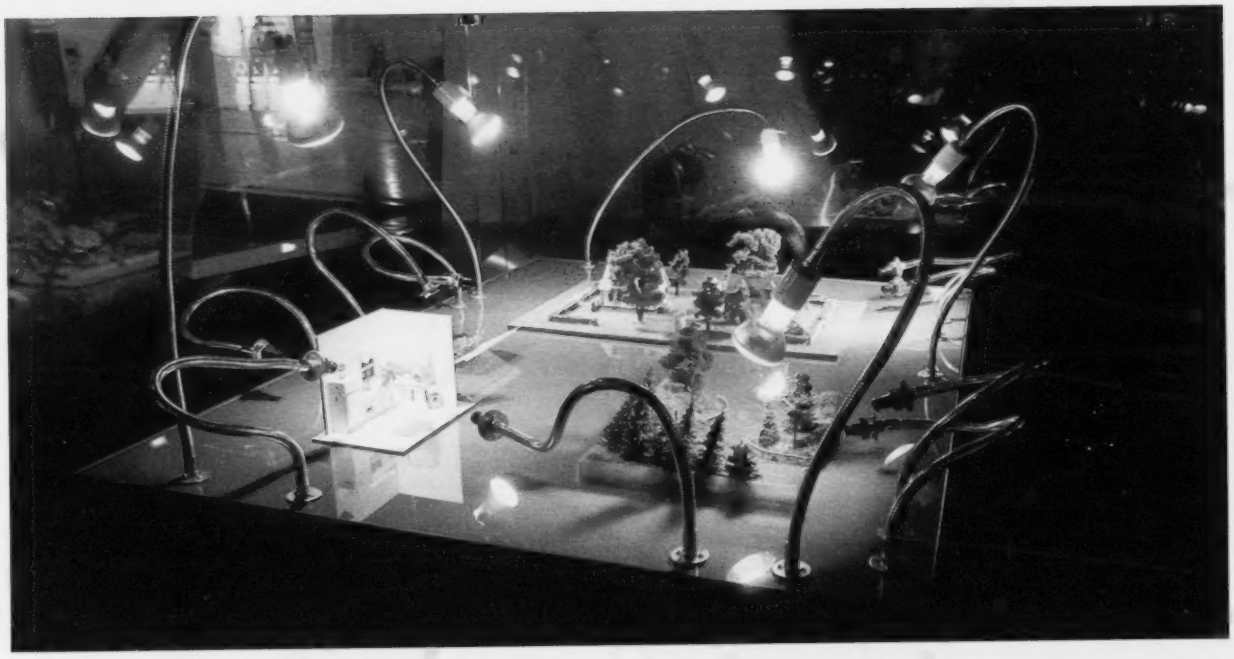
Over the summer, the ICC planned the fall's Season of Africa, a series of public programs that accompanied an exhibition by the great Ghanaian artist El Anatusi. *El Anatsui: When I Last Wrote to You about Africa* opened on Nuit Blanche (October 2), with more than 16,000 visitors attending on this night alone. It marked the world premiere of his retrospective exhibition and the artist's first major Canadian appearance. Anatsui's stunning sculptures, ceramics and especially, the transcendent wall hangings made of liquor bottle tops received public and critical acclaim and was named the #1 art exhibition of the year by NOW magazine. The successful run was extended through Black History Month and ended on February 27, 2011. The ROM was also fortunate to be able to display an additional major Anatsui work called *Crumbling Wall* in the Hyacinth Gloria Chen Crystal Court, as well as acquire a major new work, *Straying Continents*, for the permanent collection of the Museum.



Walls and Barriers was an innovative art education project inspired by Anatsui's work that involved 500 high school students from across the GTA. It culminated in a mobile display of student artworks shown at the ROM for three weeks in October, in direct dialogue with the *El Anatsui: When I Last Wrote To You About Africa*. The project also produced a catalogue and a documentary film made by the students in collaboration with the curators, Vanessa Barnett and ICC Board member Elena Soni.

The ICC's annual fundraising dinner, Culture Shock, featured an exclusive conversation between El Anatsui and Lisa Binder of the Museum for African Art in New York, and raised more than $40,000 in support of the ICC's activities.

For the Anatsui exhibition, we introduced a successful series of free gallery tours on Sunday afternoons called Fresh Perspectives, led by local artists and curators, such as collector Kenneth Montague, historian Rosemary Sadlier, art critic Sarah Milroy and many others. Related film screenings included Nollywood Babylon (October 18) and Fold Crumple Crush, The Art of El Anatsui (November 24), and two interesting panel discussions rounded out the public events: Owning Africa, Foreign Investment in Africa's Natural Resources (December 1) and El Anatsui and Contemporary African Art (December 8).



Our annual presentation in partnership with the Toronto International Film Festival (TIFF) was a sculpture and film installation in the Thorsell Spirit House, titled *Suburban Horror* by Jennifer and Kevin McCoy. Inspired by David Lynch's film, Blue Velvet, it tied to TIFF's theme of the 100 Essential Films of all time and was on display in mid to late September.

The annual Eva Holtby Lecture on Contemporary Culture featured the prominent American historian, linguist and broadcaster Henry Louis Gates Jr. on November 8, speaking about the little-known History of the African in Western Art.

As the fiscal year drew to a close, the ICC installed a new exhibition, *Edward Burtynsky: Oil*, presented in partnership with the new Ryerson Gallery and Research Centre, and the Scotiabank Contact Photography Festival, scheduled to open April 9, 2011. This beautiful and thought provoking exhibition examined our society's insatiable thirst for cheap oil, and its often unseen effects, and was a great complement to the concurrent *Water: The Exhibition*, presented by the RBC Blue Water Project, in Garfield Weston Exhibition Hall. Plans were also well underway for *Bollywood Cinema Showcards* to open in June as a lead up to the International Indian Film Academy Awards in Toronto.

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REACHING OUT

The ROM reached out to external audiences last year in a number of ways. Through publications, programs and, increasingly, through digital content on the internet, the Museum connects with new and distant audiences across Ontario and around the globe.

School Case and Resource Box Program

School Cases and Resource Boxes travelled to 41 different schools and five public libraries. The General Store school case was booked by the Better Living Community Center for Seniors for their seniors program. The ROM also attended Family Day weekend at the Scarborough Civic Centre bringing the Immigration to Ontario school cases and were joined by Scarborough MPP Brad Duguid. In all, the School Cases and Resources Boxes reached over 194,000 students.

Starlab Travelling Planetarium

The Travelling Starlab travelled to 25 locations including York University and the University of Toronto, and had a total attendance of 13,790 visitors.

Travelling Exhibitions

Last year, ROM Travelling Exhibitions were seen by over 281,000 people in 24 local museums throughout Ontario and two museums outside the province, the Galt Museum in Alberta and Swift Current Museum in Saskatchewan.

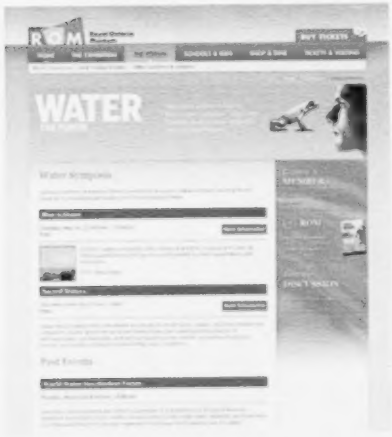
The new travelling exhibition *Fakes & Forgeries: Yesterday and Today* closed its first out-of-province stop at the Galt Museum which hosted it since December 2010. The exhibition then travelled to the Huron County Museum, April 23, 2011. *Fakes & Forgeries* has received great reviews and is booked back-to-back until the end of September 2014 with an additional three out-of-province stops at The Surry Museum in British Columbia, Exhibit Junction in St. Albert, Alberta, and Barr Colony Heritage Culture Centre in Lloydminster, Saskatchewan.

www.rom.on.ca

The ROM is a museum that collects, presents and interprets objects related to its dual mandate of world cultures and natural history. The role of internet technology and digital content is to make the Museum's objects, and their meaning, accessible to both the public while visiting at the ROM as well as those outside the Museum's walls. These digital tools allow the ROM to build communities and stay in contact with people between visits.

The ROM's website had over 3.6 million visitors this year. A microsite for *The Warrior Emperor and China's Terracotta Army* exhibition allowed visitors to pre-book tickets, learn more about the warriors and sign up for electronic newsletters. *The Warrior Emperor* microsite was offered in Simplified Chinese, Traditional Chinese, English and French. A microsite was also made for the opening of *Water: The Exhibition.*

The public's interest in using social media as a way of staying in touch with the ROM is growing and evolving. The ROM has several Facebook and Twitter accounts which complement the various promotional e-news letters that are sent to subscribers, Members and Friends groups. The primary ROM Facebook account has over 8,000 "friends" and over 400,000 "post views", the ROMblog received over 20,000 visitors, and the @ROMtoronto Twitter account has over 1,500 followers.



Communication

Curators, teachers and specialized staff at the ROM are experts in diverse topics relating to artifacts and specimens. They are frequently called upon to participate in news features, news stories and TV shows. Much of this communication effort is directed in support of promoting major exhibitions on display at the ROM.

This past year both David Evans, Associate Curator, Vertebrate Palaeontology, and Dan Rahimi, Vice President, Gallery Development, appeared on TVOKids programming via live Skype broadcasts from the ROM. Burton Lim, Assistant Curator, Mammalogy, was featured in a six-part TVO webcast series that was the online complement to their broadcast of the BBC TV series The Museum of Life. As well, TVO Big Ideas returned to the ROM to film lectures presented to Museum visitors.

A number of our experts were featured in a one hour-long episode of Museum Secrets, a six part series that was originally aired in January and February of 2011. Produced by Toronto documentary film company Kensington TV, the Museum Secrets series filmed episodes based on the mysterious and fascinating artifacts from the Louvre, the Vatican Museums, London's Natural History Museum, the Metropolitan Museum of Art, the Egyptian Museum in Cairo and our very own Royal Ontario Museum.

Publications

Paul Kane, The Artist: Wilderness to Studio was printed in hardcopy this year and is destined to be one of the most important books published in Canada about Paul Kane. Written by Kenneth Lister, Assistant Curator (Arctic, Subarctic & Native Watercraft), this coffee table volume includes the complete ROM collection, the world's largest Paul Kane collection, of 100 oil paintings and 373 sketches.

This publication was generously supported by the Louise Hawley Stone Charitable Trust.

EDUCATION & PROGRAMS

School Visits

School Visits reached 135,000 students through on-site programs, and 197,000 with outreach initiatives in 2010/2011. Attendance for the feature exhibitions, *The Warrior Emperor and China's Terracotta Army*, and *Water: The Exhibition*, was particularly strong and special school group tours were developed for visiting students.

A wide range of accessible programs were developed and tested throughout 2010/2011. A virtual instruction project was successfully tested this fiscal year with 25 schools in partnership with Contact North, Northern Ontario's distance education and training network.

Building inter-departmental communication was a priority this year. The goal was to integrate and improve service delivery and visitor experience across all segments. The Education Department worked closely with other ROM departments, including Visitor Services, Security, OPSEU stewards and the Department of Museum Volunteers, to share resources and knowledge and to standardize language and support strategies for students, general visitors and Museum staff. To understand constituent need —and inform development of curricular products to drive attendance— the Education department also cultivated relationships with key stakeholders within the Toronto District School Board (TDSB) and intensified the efforts of the ROM Ambassadors program. The Museum assembled a panel of curriculum experts, school, and board administrators who function as ROM advisors, advocates and partners within the TDSB.

ROM Programs

More than 10,000 people took part in ROM programs this year, ranging from adult art and ancient civilization courses to exhibition related lectures and performances. Some popular programs included courses such as How to Look at Architecture, Drawing for Those Who Can't, Ikebana, Ayurveda, and Chinese Brush Painting. Special events featured Jane Goodall, David Thompson: The Mapmaker Who Penned a Country, Henry Purcell: An Evening of Baroque Fantasy, Out of the Vaults: How to Build a Dinosaur, The Power of Photography: Images from the National Geographic Archives, Robert Bateman: Art and the Environment, Medieval Symposium, and Society for the Study of Egyptian Antiquities Symposium.

The sold-out debate series History Wars, held in Samuel Hall ✪ Currelly Gallery, battled such topics as The Monarchy is a Dangerous Relic of the Past, Multiculturalism has put Canada on the Wrong Course, and Pierre Trudeau was a Disaster for Canada.

The Director's Signature Lecture Series for *The Warrior Emperor and China's Terracotta Army* exhibition included such notable speakers as Four Seasons Hotel Founder and Chairman Isadore Sharp, Canada's Mark Rowswell, a popular Chinese TV personality known as Dashan, and Simon Winchester, a British journalist, broadcaster and best-selling author, in addition to 14 other lectures by international academics.

ROM for the Holidays

Between December 27, 2010, and January 2, 2011, the ROM featured family-oriented programming, including a wide range of hands-on activities and craftmaking for kids based on themes from *The Warrior Emperor and China's Terracotta Army* exhibition.

March Break Activities

March Break attracted more than 48,000 visitors between March 12 and March 20, 2011. Activities were available throughout the Museum and included Earth Rangers demonstrations and the perennial favourite Mediaeval Fair.

Saturday Morning Club

Saturday Morning Club (SMC) continued its long standing tradition of offering fun, hands-on learning for children aged 5–14 years old. This year, 257 kids enjoyed favourites such as Curious Clay and Ancient Armies and participated in new offerings such as Terracotta Time or Food for Thought. SMC would not be possible without the contribution of the 35 volunteer assistants who collectively committed over 2,750 hours in support of the program this spring, fall, and winter. SMC demonstrates the commitment of ROM volunteers. Over 90% of the program volunteers have previous experience with the ROMkids programs, either as former participants, staff, or volunteers.

Generously supported by the Philip and Berthe Morton Foundation

Summer Club 2010

Summer Club 2010 completed another great year with 2,637 campers. In response to strong public interest, an additional two-week session was added and 17 new courses were offered for a total of 116 courses. Of those courses, 30 were doubled which brought in 600 more campers. Managing this many kids was a team of 25 instructors, 44 assistants, and 73 volunteers who helped ensure that all of the participants had an outstanding camp experience.

Summer Club campers had a chance to see the amazing behind-the-scenes world of the ROM with over 55 visits with curatorial staff, including satellite video conferences with Montreal's Biosphere.

This was our third year partnering with Reach for the Rainbow, an organization that provides support for integration of children with special needs into our programs with the help of one-on-one support assistants. We also had 75 middle school teachers from China observe our classes for a day to learn about alternative teaching styles.

Tiny Tots

A new four week early learning program for children aged 2–5 years old and their caregivers was launched in the spring. Mothercraft's Ontario Early Years Centre trained ROM Programs staff in early child development and helped us prepare a program for toddlers. The program turned out to be a huge success due to hands-on gallery activities and engaging classroom activities, and quickly rose from 10 participants in the spring, to 12 in the fall, and then to 24 participants in the winter after we decided to double the course due to high demand.

ROM Sleepovers

ROM Sleepovers continue to engage kids of all ages in a personal overnight adventure at the Museum. Sleepover themes included Dinosaurs, Egypt, Canada, and Nature. A Scouts Canada Sleepover was held in November 2010, that included activities geared towards Scout badge requirements.

During the January dinosaur themed Sleepover, the ROM hosted VIEWS, a non-profit provincial support and advocacy organization that assists visually impaired children. The Sleepover included a screening of the movie Up with described video, a tactile dinosaur modeling craft activity and a private tactile tour with a ROM facilitator from the CIBC Discovery Gallery and the Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity. For the nature themed Sleepover in April, participants had exclusive access to *Water: The Exhibition* and it was extremely popular.

ROM Sleepovers are made possible through the hard work of seven programs staff and 29 volunteers, along with support from security, housekeeping, facilities, hospitality, and ROM Shop and Restaurant Associates staff who spend their night *not* sleeping in the Museum. ROM Sleepovers give kids and families an unforgettable experience at the ROM that will be talked about for a lifetime.

Family Fun Weekends

Gerty, Gordo and Gurgle, our popular dino mascots, hosted Family Fun Weekends featuring hands-on family activities themed around specific galleries, exhibits and events. Many activities were inspired by *The Warrior Emperor and China's Terracotta Army* exhibition.

ROM Moms

ROM Moms was a pilot program for parents with young infants. The program ran for four weeks this fall and winter and included a gallery tour, followed by discussions and artifact viewing in a baby-friendly environment.

Family Day Weekend

This year Family Day Weekend (February 19 to 21, 2011) was an African Adventure celebrating the exhibition *El Anatsui: When I Last Wrote to You about Africa.* Activities included a musical performance and drumming workshop, crafts, films, family friendly tours of the exhibit and a scavenger hunt.

March Break Camp 2011

March Break Camp was a great success, operating at capacity with 18 groups totalling 372 children. The Camp was staffed by 11 instructors, 22 assistants, and 27 volunteers who contributed 1,063 volunteer hours.

Life in Crisis: Schad Gallery of Biodiversity

The Life in Crisis: Schad Gallery of Biodiversity continues to present Museum visitors with the important issues facing conservation of the Earth's biodiversity. With interactive kiosks, live animals and over 2,500 natural history specimens on display, visitors of all ages explore the world's biodiversity and the factors that impact its survival.

Various programs are held throughout the year to highlight the core messages of *Life is Diverse, Life is Interconnected* and *Life is in Crisis* to Museum visitors. In total, over 22,000 people attended more than 50 biodiversity themed events held throughout the year. These events offered something for everyone, including curatorial talks, documentary screenings, a variety of partnerships with conservation organizations, and events featuring high-profile speakers such as Jane Goodall, Rob Stewart, E.O. Wilson and David Suzuki.

In celebration of the International Year of Biodiversity, the Ontario Ministry of Natural Resources partnered with the ROM to highlight issues of biodiversity and conservation in Ontario. Offered through the Schad Gallery, a series of programs called A Slice of Life, provided visitors an opportunity to focus on issues of conservation close to home.

Regular programming in the Earth Rangers Studio continued to captivate a family audience. The Earth Rangers' new Bring Back the Wild show was delivered to over 27,000 visitors within the studio and the Wild Zone Hands-on Workshops engaged over 34,000 visitors with touchable objects and a core team of dedicated staff and volunteers that helped to relay the life is in crisis message.

Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity

The Patrick and Barbara Keenan Family Gallery remains a favourite destination for families, receiving nearly 250,000 visitors during the year. The ROM's School Visits Bursary Program welcomed over 10,000 students to the Keenan Family Gallery.

Additional programming in the Keenan Family Gallery included Monarch Butterfly Appreciation Days, Dinosaurs In Your Backyard, and participation in the Robert Bateman "Get to Know" contest launch.

The volunteer team consists of 95 people, each contributing four to eight hours per week. Volunteers have also assisted with delivering ROM programming in the Earth Rangers Studio in the Life in Crisis: Schad Gallery of Biodiversity. The Keenan Family Gallery has hosted eight interns and two high-school co-op students. A joint Keenan Family Gallery and Schad Gallery application resulted in the appointment of two full-time, Eco-Interns whose 17 week salary was funded by the YMCA. The Eco-Interns were involved in creating collection information for the specimens within the hands-on collections as well as training volunteers in environmental issues relating to the collections and galleries.

CIBC Discovery Gallery

One of the most popular galleries in the ROM, the CIBC Gallery, was visited by over 205,000 people this past year. During March break alone, there were 21,300 visitors to the gallery. The CIBC Discovery Gallery has been an incredibly popular destination, with 8,957 students using the gallery over nine days of the ROM's School Visits Bursary Program days. Additional programming included Halloween Day of the Dead dolls touch table and a cultural winter touch table. The touchable reproduction *Terracotta Archer* from the exhibition has been installed in the CIBC Gallery. A friendly team of 101 volunteers, who gave a total of 21,000 hours, made this gallery a fun, informative and safe experience for small children.

DEPARTMENT OF MUSEUM VOLUNTEERS

The Department of Museum Volunteers (DMV) is made up of over 30 committees and sections whose operations are supervised by a Board of Directors. The Executive Committee of the Board is made up of the President, First and Second Vice Presidents, Secretary/Treasurer and Past President. The DMV Board returned to having two Vice Presidents to better manage the amount of activities. This year, six strategic goals were identified that built on the previous year's plan. The DMV committees worked toward these goals during the year and reported strong results aimed at supporting the ROM and enhancing visitor experience.

The most visible volunteers are in the Museum Interpretation Section. The Docents offered free daily scheduled public museum and gallery tours, as well as free and paid group tours. This year they also offered paid public tours of *The Emperor Warrior and China's Terracotta Army* and *Water: The Exhibition*. French public tours were given by Les guides du ROM. The Gallery Interpreters offered interactive hands-on experiences in the galleries and the Meeters & Greeters welcomed visitors and offered to help plan their visit. The DMV Outreach Committee offered new and exciting programming in seniors' residences, at SickKids Hospital, at cultural days at City Hall and for other community groups.

In line with the ROM's goal to 'Engage The World', ROMtravel had six sold out trips that included visiting polar bears in Churchill, exploring Petra on the Jordan/Israel trip, meeting Inuit women on the Northwest Passage excursion, and touring Frank Lloyd Wright's home and studio in Chicago. ROMbus presented eight day trips on cultural and natural history themes including a Flora and Fauna trip to Niagara, seeing Christopher Plummer in Stratford, and discovering Paul Kane at the AGO and the ROM. ROMwalks completed 42 walks that helped bring alive the history and architectural wonders of Toronto.

The Bishop White Committee updated the name of their 'friends' group to Friends of East Asia and hosted two recognition events. They helped to organize the Korean Cultural Heritage Day at the ROM, held their Annual Winter Luncheon and presented a symposium about Jade. To cap off the year, the Canadian Federation of Friends of Museums and the Canadian Museums Association presented the Bishop White Committee with the Museum Volunteer Award.

The Friends of the Canadian Collections and Friends of Textiles & Costume each held two recognition events and a successful public program. These special interest committees make donations to their related galleries. Of special note, this year there was a symposium, Life in the Afterlife, that was a joint DMV/ROM project.

There are four successful programs run jointly by ROM staff and DMV volunteers. The volunteer OWLS (Open the Window of Learning to Students) bring artifacts into the galleries and use them to engage school children in conversation. The 1,500 young members of the Explorers' Club enjoyed two very successful Saturday programs. DMV volunteers worked in the CIBC Discovery Gallery and The Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity which offers stimulating learning environments for children, and they also helped out during the ever-popular March Break at the ROM.

The Volunteer Resources Section is made up of nine committees and is the backbone of the DMV, providing it with the support and services needed to function effectively.

On June 1, 2011, the DMV held its 54th Annual General Meeting where it received reports of the work accomplished this past year, elected new Executive Officers and Directors, introduced the new committee chairs and made its annual donations to the ROM. This year the DMV gave $75,000 to the Research & Acquisitions Fund and $20,000 to operations of the Programs Department. The value of the hours of work done by the volunteers is estimated to be in excess of $2 million annually.

EXHIBITIONS

THE WARRIOR EMPEROR AND CHINA'S TERRACOTTA ARMY

June 26, 2010 to January 2, 2011

Garfield Weston Exhibition Hall
Level B2, Michael Lee-Chin Crystal

The Warrior Emperor and China's Terracotta Army was the ROM's major exhibition and largest programming initiative for the 2010/2011 fiscal year. The exhibition told the story of one of the most significant archaeological finds in history: the discovery of the First Emperor's mausoleum complex in 1974. The ROM's installation featured over 250 artifacts, dating to the first millennium BC, including 10 full-sized, complete terracotta warriors from the site. As well as highlighting the life and times of Qin Shihuangdi, the First Emperor of the Qin Dynasty, the exhibition explored the figures in a broad historical and social context.

The Warrior Emperor and China's Terracotta Army travelled to the Montreal Museum of Fine Arts following its premiere at the ROM. The artifacts return to the People's Republic of China in July 2011.

This exhibition was organized by the Royal Ontario Museum in partnership with the Shaanxi Provincial Cultural Relics Bureau and the Shaanxi Cultural Heritage Promotion Centre, People's Republic of China, with the collaboration of the Montreal Museum of Fine Arts.

PRESENTED BY:
The Robert H.N. Ho Family Foundation

LEAD SPONSOR:
BMO Financial Group

SUPPORTING SPONSOR:
Cathay Pacific Airways Limited

EXHIBIT PATRON:
Blake, Cassels & Graydon LLP

DAN PERJOVSCHI: LATE NEWS

February 13 to August 15, 2010

Roloff Beny Gallery
Institute for Contemporary Culture
Level 4, Michael Lee-Chin Crystal

Using permanent markers and the walls of the Roloff Beny Gallery as his canvas, international artist Dan Perjovschi inscribed witty and incisive comments on political, social and cultural issues, with his arresting, cartoon-like drawings.

Generously supported by: Dekla

EAST ASIAN PAINTINGS & PRINTS: RECENT ACQUISITIONS

October 24, 2009 to August 15, 2010

Herman Herzog Levy Gallery
Level 1, Philosophers' Walk Wing

Over 40 recently acquired paintings, calligraphies, and prints from Korea, China, and Japan that are now part of the Museum's already impressive East Asian collections.

EXHIBIT SPONSOR: Manulife Financial

OUT OF THE VAULTS: DINOSAUR EGGS & BABIES: REMARKABLE FOSSILS FROM SOUTH AFRICA

May 8, 2010 – continuing.

Reed Gallery of the Age of Mammals
Level 2, Michael Lee-Chin Crystal

The 190-million year old fossil dinosaur eggs and dinosaur babies on view in this installation provided invaluable information on the reproduction and growth of dinosaurs. This ongoing project required five years of fieldwork and intricate lab work to uncover the eggs and embryos on view.

PLAYFUL PURSUITS: CHINESE TRADITIONAL TOYS AND GAMES

September 11, 2010, to May 8, 2011

Herman Herzog Levy Gallery
Level 1, Philosophers' Walk Wing

Dolls, kites, cards, spinning tops, puzzles, and board games are just some of the many amusements that have entertained Chinese adults and children for two thousand years. Illustrating toy makers' creativity and skill in fashioning charming and innovative playthings, the exhibition also drew attention to China's economic, technological and cultural evolution.

EXHIBIT SPONSOR: Manulife Financial

WEDGWOOD: ARTISTRY AND INNOVATION

June 7, 2008 to August 29, 2010

Samuel European Galleries
European Temporary Exhibition Space
Level 3, Hilary and Galen Weston Wing

Nearly 100 of the finest Wedgwood wares in Canada, all from the ROM's outstanding collection, celebrated the genius of Wedgwood and traced the evolution of this ceramics firm from the 18th century to the present day.

PAINT DONATED BY: Farrow & Ball

COFFEE AND SMOKES IN MEDIEVAL YEMEN

July 25, 2009 to May 2, 2010

Wirth Gallery of the Middle East
Rotating Case
Level 3, Michael Lee-Chin Crystal

The people of medieval Zabid, a city at the south end of the Arabian Peninsula, enjoyed an upscale urban life. An assortment of ceramic coffee cups and smokers' pipes recovered from the Ottoman fort in Zabid, Yemen offered a glimpse into the luxurious pastimes of Ottoman soldiers in the 1500s and 1600s.

CREATIVE COMMONS

May 1 to 30, 2010

Thorsell Sprit House
Level 1, Michael Lee-Chin Crystal

This site-specific installation assembled, organized and exhibited the public's photographic interpretation of the Museum as a new 'objective' public artwork. The exhibition was curated by Mark Andre Pennock.

Presented by the Institute for Contemporary Culture in partnership with the Scotiabank Contact Photography Festival.

BAMIYAN "THE HEART THAT HAS NO LOVE/PAIN/GENEROSITY IS NOT A HEART"

April 3 to May 2, 2010

Temporary Exhibition Space
Level 2, Hilary and Galen Weston Wing

The stories of the Taliban's destruction of the colossal 5th century Buddhas of the Bamiyan Valley in central Afghanistan in 2001, and the subsequent years of war and rebuilding, are told through photographs, miniature paintings, and videos. This exhibition was co-created by Vancouver-based artist Jayce Salloum and Afghan artist Khadim Ali.

Presented by the Institute for Contemporary Culture in collaboration with SAVAC (South Asian Visual Arts Centre) and the Images Festival.

POSITION AS DESIRED / EXPLORING AFRICAN CANADIAN IDENTITY: PHOTOGRAPHS FROM THE WEDGE COLLECTION

October 2, 2010 to March 27, 2011

Sigmund Samuel Gallery of Canada
Wilson Canadian Heritage Exhibition Room
Level 1, Weston Family Wing

Twenty-six works of art by photo-based artists examined evolving African Canadian identity. The exhibition included pioneering and audacious early works by Buseje Bailey, David Zapparoli, Michael Chambers, and Stella Fakiyesi, and emerging contemporary photographers Christina Leslie, Megan Morgan, Dawit L. Petros, and Stacey Tyrell. Defying labels, they celebrated the growth and diversity of the African Canadian community.

RAGAMALA: GARLAND OF MELODIES

May 8, 2010 to March 20, 2011

Wirth Gallery of the Middle East
Level 3, Michael Lee-Chin Crystal

A selection of recently acquired Ragamala paintings, and three-dimensional artifacts celebrated South Asian Heritage Month. Ragamala painting is a genre of South Asian miniature painting that flourished during the 16th and 19th centuries.

HOUSE CALLS WITH MY CAMERA

May 15, 2010 to July 2011

Temporary Exhibition Space
Level 2, Hilary and Galen Weston Wing

Toronto physician Dr. Mark Nowaczynski captured the lives of his patients in a poignant series of 36 black and white photographs, which document the hidden world of four of his house-bound patients.

This exhibition was generously supported by an anonymous donor.

FROM THE SOUL: CARIBANA ART EXHIBIT

July 23 to August 15, 2010

Peter F. Bronfman Hall
Level 2, Hilary and Galen Weston Wing

More than 160 works on canvas, several Caribana parade costumes, three dimensional bronze sculptures and award-winning ceramic pieces were presented in conjunction with Toronto's 2010 Caribana Festival. The exhibit was curated by African-Canadian artist and activist, Joan Butterfield, and produced by the Association of African Canadian Artists, in conjunction with Scotiabank Caribana and the ROM.

RIOTOUS COLOUR, DARING PATTERNS: FASHIONS + TEXTILES 18TH TO 21ST CENTURIES

This rotation opened in stages:
The Lynda Hamilton Western Printing Exhibit opened September 17, 2010;
the Western Costume Exhibit opened on September 20, 2010,
and the Jennifer Ivey Bannock In Focus Exhibit opened on December 15, 2010.

Patricia Harris Gallery of Textiles & Costume
Level 4, Michael Lee-Chin Crystal

This gallery rotation demonstrates that fashion exists in vivid colour throughout the world. Approximately 120 objects went on display; amongst the highlights: the first paper dresses from 1966; pattern-dyed textiles from Africa and Asia; and women's and children's fashions from the 1790s to 1880.

This rotation was generously supported by the Burnham Brett Endowment Fund for Textiles and Costume and the Gwendolyn Pritchard Fraser Fund.

JANE ASH POITRAS: NEW ACQUISITIONS OF CONTEMPORARY FIRST NATIONS ART

September 25, 2010, ongoing

Daphne Cockwell Gallery of Canada: First Peoples
Contemporary Expressions Exhibition Space
Level 1, Hilary and Galen Weston Wing

Four paintings by Jane Ash Poitras, one of Canada's preeminent contemporary artists, explore the impact of colonialism both past and present, through powerful juxtapositions of personal and historic imagery. These paintings represent a part of the artist's ongoing investigation of traditional non-Western medicines and the 'secrets' of plants, including their scientific importance and spiritual significance to various cultures.

EL ANATSUI: WHEN I LAST WROTE TO YOU ABOUT AFRICA

October 2, 2010 to February 27, 2011

Roloff Beny Gallery
Institute for Contemporary Culture
Level 4, Michael Lee-Chin Crystal

This retrospective exhibition of internationally renowned artist El Anatsui featured over 60 pieces of his work, including drawings, paintings, wood, ceramics and metal sculptures. Anatsui's large and intricate sculptural tapestries reflect on the cultural, social and economic challenges of West Africa and the world at large, in particular issues of globalization, consumerism and waste.

This exhibition was organized by the Museum for African Art, New York, and has been supported, in part, by grants from the National Endowment for the Arts and The Andy Warhol Foundation for the Visual Arts.

SUPPORTING SPONSOR: Moira & Alfredo Romano
EXHIBIT PATRON: Golden Star Resources Ltd.

THE ARCHAEOLOGY OF GODIN TEPE, IRAN

March 26, 2011 to February 2012

Wirth Gallery of the Middle East
Rotating Case
Level 3, Michael Lee-Chin Crystal

From 4,500 to 500 BCE, Godin Tepe, in northwestern Iran, was home to people who participated in a significant period of human history. This exhibition features artifacts excavated on the site in the late 1960s, under the direction of the late former ROM Director T. Cuyler Young Jr. Thousands of objects were uncovered, including an unparalleled collection of painted pottery. This exhibit explains what these objects tell us about the lives of these ancient communities.

OUT OF THE VAULTS: MUSEUM SECRETS

February 5 to March 6, 2011

Canada Court
Level 1, Weston Family Wing

For a limited time, visitors were able to see artifacts rarely seen in public as part of the latest instalment of the ROM's ongoing Out of the Vaults series. Objects displayed were showcased on History Television's intriguing series Museum Secrets in an episode devoted to the ROM and the mysterious, surprising or long-hidden objects among its collections.

Objects highlighted by Museum Secrets, and displayed at the ROM, included: Infant Mummy, Mystery Vessels, Medieval Crossbow, Headdress associated with Sitting Bull, "Gordo" the *Barosaurus* and Champion Bulldog.

STITCHING COMMUNITY: AFRICAN-CANADIAN QUILTS FROM SOUTHERN ONTARIO

January 30 to September 6, 2010

Sigmund Samuel Gallery of Canada
Wilson Canadian Heritage Exhibition Room
Level 1, Weston Family Wing

Nineteenth and twentieth century quilts, photographs, black cloth dolls and trade tools on loan from the Buxton National Historic Site and Museum and the Ontario Black History Society showed the role of African Canadian women in reinforcing community ties, particularly in new, unfamiliar settings. The African Canadian community in North Buxton, whose foundation owes much to the freed slaves who settled in Canada in the 19th century, was the focus of this exhibition.

WALLS AND BARRIERS: A COLLABORATIVE PROJECT

September 25 to October 24, 2010

Canada Court
Level 1, Weston Family Wing

This collaborative art installation—a commentary on individual and social barriers and obstacles—responded to the Institute for Contemporary Culture's El Anatsui retrospective exhibition. Individual plexiglass panels, created by young artists from 20 secondary schools and community agencies across Toronto, were linked together to form a series of moveable walls.

Curated by Vanessa Barnett and Elena Soni.
Documentary partner: Arts in the Hood: Culture, Toronto

SOFT RAINS #6: SUBURBAN HORROR (PART 1)

September 9 to 26, 2010

Thorsell Spirit House
Level 1, Michael Lee-Chin Crystal

This miniature film set, created by artists Jennifer and Kevin McCoy, was inspired by David Lynch's Blue Velvet (1986), considered by the Toronto International Film Festival (TIFF) as one of 100 Essential Films.

Presented by the ROM's Institute for Contemporary Culture as part of TIFF's exhibition, Essential Cinema.

FRYDERYK CHOPIN & THE ROMANTIC PIANO

October 9, 2010 to July 24, 2011

Samuel European Galleries
European Temporary Exhibition Space
Level 3, Hilary and Galen Weston Wing

Commemorating the bicentennial of Chopin's birth, this exhibition presents the passionate life and legacy of this 19th century Polish virtuoso and composer. The exhibit includes musical instruments including a Pleyel Grand Piano (Chopin's instrument of choice), original scores, costumes and decorative arts of the period.

This exhibition has been organized by the Royal Ontario Museum with the generous assistance of the Fryderyk Chopin Museum, Warsaw.

FAKES AND FORGERIES: YESTERDAY AND TODAY

January 9 to April 4, 2010

Temporary Exhibition Space
Level 3, Philosophers' Walk Wing

The interactive exhibition presents 115 real and fake objects that run the gamut from historical specimens and cultural artifacts, to household items and designer name brands.

This exciting project has been made possible thanks to the exhibition's Presenting Sponsor Microsoft Canada, Education Partner the Bank of Canada and in part through a contribution from the Museums Assistance Program, Department of Canadian Heritage.

INDEPENDENT AUDITORS' REPORT

To the Trustees of The Royal Ontario Museum
We have audited the accompanying financial statements of The Royal Ontario Museum, which comprise the balance sheet as at March 31, 2011, the statements of operations, changes in net surplus and cash flows for the year then ended, and notes, comprising a summary of significant accounting policies and other explanatory information.

MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian generally accepted accounting principles, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

AUDITORS' RESPONSIBILITY

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

OPINION

In our opinion, the financial statements present fairly, in all material respects, the financial position of The Royal Ontario Museum as at March 31, 2011, and its results of operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

KPMG LLP

CHARTERED ACCOUNTANTS
Licensed Public Accountants

July 11, 2011
Toronto, Canada

THE ROYAL ONTARIO MUSEUM
(Incorporated by Special Act of the Ontario Legislature as a corporation without share capital)

BALANCE SHEET

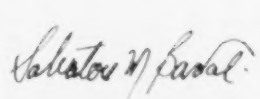
March 31, 2011, with comparative figures for 2010
(in thousands of dollars)

ASSETS	2011	2010
Current assets:		
Due from The Royal Ontario Museum Foundation (note 9)	$ 493	$ 1,870
Other accounts receivable	1,543	1,170
Deferred exhibition costs and other assets	1,651	1,099
Investments (note 2)	323	341
	4,010	4,480
Deferred pension costs (note 10)	17,658	14,651
Capital assets (note 3)	258,951	265,540
	$ 280,619	$ 284,671

LIABILITIES AND NET SURPLUS		
Current liabilities:		
Bank indebtedness (note 11(A))	$ 4,178	$ 3,904
Accounts payable and accrued liabilities	8,167	6,340
Current portion of long-term debt (note 11(B))	7,283	13,000
Deferred contributions (note 5)	4,462	3,325
Deferred revenue	2,694	2,520
	26,784	29,089
Long-term debt (note 11(B))	34,917	35,840
Deferred capital contributions (note 6)	211,020	213,063
Accrued non-pension liability (note 10)	4,930	4,287
	277,651	282,279
Net surplus:		
Operating surplus	1,660	1,194
Board-restricted	1,308	1,198
	2,968	2,392
Commitments (note 14)		
	$ 280,619	$ 284,671

See accompanying notes to financial statements.

On behalf of the Board:



SALVATORE M. BADALI
Chair of the Board of Trustees
Royal Ontario Museum

JANET CARDING
Director & CEO
Royal Ontario Museum

STATEMENT OF OPERATIONS

Year ended March 31, 2011, with comparative figures for 2010
(in thousands of dollars)

	OPERATING FUND	RESTRICTED FUND	CAPITAL FUND	2011	2010
REVENUES:					
Grants (note 7)	$ 30,136	$ 4,411	–	$ 34,547	$ 40,460
Admission fees	9,865	–	–	9,865	10,835
Museum programs	2,385	–	–	2,385	2,582
Ancillary services	10,637	–	–	10,637	10,419
Investment income	–	1	–	1	–
Donations – gifts-in-kind	–	7,305	–	7,305	1,460
Amortization of deferred capital contributions	–	–	11,253	11,253	11,180
Other	1,041	705	–	1,746	1,424
	54,064	12,422	11,253	77,739	78,360
EXPENSES:					
Curatorial and collections management	10,395	2,031	–	12,426	11,559
Building, security and visitor services	12,294	313	–	12,607	12,041
Ancillary services	6,853	–	–	6,853	6,538
General and administration	4,393	–	–	4,393	4,297
Education and public programs	2,872	690	–	3,562	3,337
Library and information services	2,724	–	–	2,724	2,624
Exhibition and gallery development	3,259	–	–	3,259	3,431
Marketing and public relations	4,677	–	–	4,677	5,281
Temporary exhibitions	3,369	–	–	3,369	3,015
Artifacts and specimens:			–		
Gifts-in-kind	–	7,305	–	7,305	1,460
Purchased	–	1,962	–	1,962	1,192
Interest	2,166	–	–	2,166	2,158
Amortization of capital assets	596	5	11,253	11,854	11,686
Other	–	6	–	6	10
	53,598	12,312	11,253	77,163	68,629
Excess of revenues over expenses	466	110	–	576	9,731

See accompanying notes to financial statements.

STATEMENT OF CHANGES IN NET SURPLUS

Year ended March 31, 2011, with comparative figures for 2010
(in thousands of dollars)

	OPERATING SURPLUS	BOARD-RESTRICTED	2011 TOTAL	2010 TOTAL
Balances, beginning of year	$ 1,194	$ 1,198	$ 2,392	$ (7,339)
Excess of revenue over expenses	576	–	576	9,731
Interfund transfer	(110)	110	–	–
Balance, end of year	$ 1,660	$ 1,308	$ 2,968	$ 2,392

See accompanying notes to financial statements.

STATEMENT OF CASH FLOWS

Year ended March 31, 2011, with comparative figures for 2010
(in thousands of dollars)

	2011	2010
CASH PROVIDED BY (USED IN):		
OPERATING ACTIVITIES:		
Excess of revenue over expenses	$ 576	$ 9,731
Items not involving cash:		
Amortization of capital assets	11,854	11,686
Amortization of deferred capital contributions	(11,253)	(11,180)
Change in non-cash operating working capital:		
Due from The Royal Ontario Museum Foundation	1,377	(30)
Other accounts receivable	(373)	427
Deferred exhibition costs and other assets	(552)	305
Accounts payable and accrued liabilities	1,827	(1,462)
Deferred contributions	1,137	793
Deferred revenue	174	42
Change in deferred pension costs	(3,007)	(3,724)
Change in accrued non-pension liability	643	388
	2,403	6,976
FINANCING ACTIVITIES:		
Repayments of long-term debt	(6,640)	(8,000)
Increase (decrease) in bank indebtedness	274	(508)
Contributions received for capital asset purchases	9,210	6,768
	2,844	(1,740)
INVESTING ACTIVITIES:		
Purchase of capital assets	(5,265)	(5,224)
Change in investments	18	(12)
	(5,247)	(5,236)
Increase in cash, being cash, end of year	$ –	$ –

See accompanying notes to financial statements.

NOTES TO FINANCIAL STATEMENTS

(In thousands of dollars)
Year ended March 31, 2011

The Royal Ontario Museum (the "Museum") is an operating enterprise agency of the Province of Ontario incorporated without share capital by Special Act of the Ontario Legislature. The Museum is Canada's largest museum and one of the few of its kind to explore and exhibit both the art and archaeology of human cultures and the history of the natural world. The Museum's mission is to inspire wonder and build understanding of human cultures and the natural world.

The Museum is registered as a charitable organization under the Income Tax Act (Canada) (the "Act") and, as such, is exempt from income taxes and is able to issue donation receipts for income tax purposes. In order to maintain its status as a registered charity under the Act, the Museum must meet certain requirements within the Act. In the opinion of management, these requirements have been met.

1. SIGNIFICANT ACCOUNTING POLICIES:

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles applied within the framework of the significant accounting policies summarized below:

(A) Revenue recognition:
The Museum follows the deferral method of accounting for contributions, which include donations and government grants. Contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Donations are recorded on a cash basis since pledges are not legally enforceable claims.

Contributions externally restricted for purposes other than endowment are deferred and recognized as revenue in the period in which the related expenses are recognized. Externally restricted contributions for the purchase of land are credited directly to net assets. Externally restricted contributions for the purchase of other capital assets are deferred and amortized over the life of the related capital asset.

Membership fees are deferred and recognized as revenue over the term covered by the fees.

Admission fees, museum programs and ancillary services revenue are recorded as revenue when the services have been provided or the goods delivered.

(B) Financial instruments other than investments:
The Museum designates its bank indebtedness as held-for-trading, which is measured at fair value. Other accounts receivable and due from The Royal Ontario Museum Foundation are classified as loans and receivables, which are measured at amortized cost. Accounts payable, accrued liabilities and long-term debt are classified as other financial liabilities, which are measured at amortized cost.

The Museum has adopted The Canadian Institute of Chartered Accountants' ("CICA") Handbook Section 3861, Financial Instruments — Disclosure and Presentation. In accordance with the Accounting Standards Board's decision to exempt not-for-profit organizations from the disclosure requirements with respect to financial instruments contained within Section 3862, Financial Instruments — Disclosures, and Section 3863, Financial Instruments — Presentation, the Museum has elected not to adopt these standards in its financial statements.

(C) Investments:
Investments are classified as held-for-trading and are stated at market value. The change in the difference between the fair value and cost of investments at the beginning and end of each year is reflected in the statement of operations.

Market values of investments are determined as follows:

Fixed income securities, pooled funds and equities are valued at year-end quoted market prices where available. Where quoted prices are not available, estimated market values are calculated using comparable securities.

Transaction costs that are directly attributable to the acquisition of investments are not considered significant and are expensed when paid.

Investment purchase and sale transactions are accounted for on the settlement date.

(D) Derivative financial instruments:
Derivative financial instruments are contracts that provide the opportunity to exchange cash flows that are determined by applying certain rates, indices or changes to notional contract amounts. From time to time, the Museum uses interest rate swaps to manage exposure to fluctuations in interest rates and forward foreign currency contracts to manage exposure to fluctuations in exchange rates. These instruments are used for hedging an on-balance sheet liability or a future contractual obligation.

Derivative financial instruments are carried at fair value. As at March 31, 2011, there are no derivative instruments held by the Museum.

(E) Deferred exhibition costs:
Costs of exhibitions are deferred until the exhibitions are opened to the public and then are expensed over the period of the exhibitions to which they relate.

(F) Employee benefit plans:
The Museum accrues its obligations under employee benefit plans and related costs, net of plan assets. The cost of pensions and other retirement benefits earned by employees is actuarially determined using the projected benefit method prorated on service and management's best estimate of expected plan investment performance, salary escalation, retirement ages of employees and expected health care costs. For the purpose of calculating the expected return on plan assets, those assets are valued at a market-related value, whereby investment gains and losses are recognized over a three-year period. Employee future benefit liabilities are discounted using current interest rates on long-term bonds.

The transitional asset (obligation), the impact of any change to plan provisions and the excess of the cumulative net actuarial gain (loss) over 10% of the greater of the benefit obligations and the market-related value of the plan assets are amortized over the average remaining service period of active employees.

(G) Capital assets:
Land is carried at cost. Purchased capital assets are stated at acquisition cost. Contributed capital assets are recorded at fair market value at the date of contribution. Amortization is provided on a straight-line basis over the estimated useful lives of the assets as follows:

Building	40 years
Galleries	20 years
Building improvements	5–10 years
Furniture and equipment	3–10 years

Construction in progress comprises direct construction and other costs associated with the Renaissance ROM Project ("ROM Project"), including capitalized interest. Interest costs are capitalized during the construction period. No amortization is recorded until construction is substantially complete and the assets are ready for use.

(H) Foreign currency translation:
Monetary assets and liabilities denominated in foreign currencies are translated into Canadian dollars at the exchange rates in effect at year end. Revenue and expenses are translated at exchange rates in effect on the date of the transaction.

(I) Artifacts and specimens:
The value of artifacts and specimens has been excluded from the balance sheet. Gifted artifacts and specimens are recorded as revenue at values based on appraisals by independent appraisers. The acquisition of both gifted and purchased artifacts and specimens is expensed.

(J) Contributed materials and services:
Because of the difficulty in determining their fair market value, contributed materials and services are not recognized in the financial statements.

(K) Use of estimates:
The preparation of financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year. Actual amounts could differ from those estimates.

2. INVESTMENTS:

	2011		2010	
	FAIR VALUE	COST	FAIR VALUE	COST
Fixed income	$ 323	$ 322	$ 341	$ 339

The fixed income securities bear a yield to maturity at 1% (2010 – 0.25%) with a maturity date of May 2011 (2010 – June 2010).

Investment risk management:
Risk management relates to understanding and active management of risk associated with all areas of the business and the associated operating environment. Investments are primarily exposed to interest rate risk and market risk.

(A) Interest rate risk:
Interest rate risk arises from the possibility that changes in interest rates will affect the value of fixed income securities held by the Museum. The Museum manages this risk by holding primarily debt issued by the financial institutions.

(B) Market risk:
Market risk arises as a result of trading in equity securities, pooled funds and fixed income securities. Fluctuations in the market expose the Museum to a risk of loss. The Museum mitigates this risk through controls to monitor and limit concentration levels.

3. CAPITAL ASSETS:

			2011	2010
	COST	ACCUMULATED AMORTIZATION	NET BOOK VALUE	NET BOOK VALUE
Land	$ 931	$ –	$ 931	$ 931
Building	41,476	30,815	10,661	11,700
Galleries	17,540	15,072	2,468	3,213
Building improvements	22,232	15,121	7,111	7,270
ROM Project:				
Building	205,064	21,292	183,772	189,012
Galleries	61,782	10,559	51,223	50,580
Furniture and equipment	5,679	2,894	2,785	2,834
	$ 354,704	$ 95,753	$ 258,951	$ 265,540

As at March 31, 2011, the total cost of assets included assets which are under construction. These assets are not in use and to date have not been amortized. The cost of these assets are $3,631 (2010 – $174).

4. ARTIFACTS AND SPECIMENS:

As at March 31, 2011, the collection consisted of approximately 6,000,000 artifacts and specimens. During the year ended March 31, 2011, the Museum accessioned approximately 150 (2010 – 132) objects to its collections through the donation and purchase of artifacts.

5. DEFERRED CONTRIBUTIONS:

Deferred contributions represent grants from federal and provincial governments, corporations and The Royal Ontario Museum Foundation (the "Foundation") (note 9) related primarily to this year's operations.

6. DEFERRED CAPITAL CONTRIBUTIONS

Deferred capital contributions represent the unamortized amount of grants and donations received for the purchase of capital assets and gallery development. The amortization of deferred capital contributions is recorded as revenue in the statement of operations. The changes in the deferred capital contributions balance are as follows:

	2011	2010
Balance, beginning of year	$ 213,063	$ 217,475
Amortization of deferred capital contributions	(11,253)	(11,180)
Contributions received for capital asset purchases (notes 3 and 9)	9,210	6,768
Balance, end of year	$ 211,020	$ 213,063

7. GRANTS:

	2011	2010
Province of Ontario:		
Operating	$ 28,273	$ 27,518
Deficit reduction grant	–	7,200
Other	28	658
Government of Canada	416	144
Foundation (note 9)	5,830	4,940
	$ 34,547	$ 40,460

8. EXPENSES:

Expenses are reported in the statements of operations and changes in net surplus on a functional basis. Expenses by category are as follows:

	2011	2010
Salaries and benefits (note 10)	$ 32,234	$ 31,347
Purchased goods and services	25,770	24,136
Amortization of capital assets	11,854	11,686
Gifts-in-kind	7,305	1,460
	$ 77,163	$ 68,629

9. THE ROYAL ONTARIO MUSEUM FOUNDATION:

The Foundation was incorporated on July 1, 1992 to co-ordinate all private-sector fundraising activities under-taken on behalf of the Museum and its affiliates. The objective of the Foundation is to raise funds available for enhancing exhibitions and public programs, research, acquisitions and capital projects.

The accounts of the Foundation are presented separately and are not consolidated in these financial statements. The fund balances of the Foundation as at its most recent fiscal year end are as follows:

	JUNE 30, 2010	JUNE 30, 2009
Unrestricted funds	$ (4,418)	$ (2,349)
Restricted funds available currently	8,012	3,453
Endowment funds:		
Externally restricted	18,312	15,518
Internally restricted	10,926	10,557
	$ 32,832	$ 27,179

During the year ended March 31, 2011, the Foundation granted $13,808 (2010 – $11,090) to the Museum. Of this amount, $3,626 (2010 – $2,943) was recorded as deferred contributions (note 5), $7,066 (2010 – $5,598) was recorded as an increase in deferred capital contributions in connection with the ROM Project (note 6), nil (2010 – $292) was recorded as other deferred capital contributions for other assets (note 5) and $3,116 (2010 – $2,257) was recorded as deferred contributions for purposes other than the ROM Project (note 5).

Amounts due to/from the Foundation are non-interest bearing and have no fixed terms of repayment.

10. EMPLOYEE BENEFITS:

The Museum has a defined benefit registered pension plan and other defined benefit plans that provide pension and other post-employment benefits to most of its employees. Pension benefits are based upon members' length of service and final average salaries. Benefits are indexed to the extent that the annual inflation rate exceeds 4% in any individual year. Post-employment benefits include post-retirement health care and dental benefits. Details of these plans are summarized below.

The expense for the Museum's benefit plans is as follows:

	2011	2010
Defined benefit plan	$ 1,711	$ 585
Other post-employment benefits	764	498
	$ 2,475	$ 1,083

The assets and liabilities of the plans are measured at the balance sheet date. The balance sheet identifies separately the amounts recognized in respect of the pension and non-pension plans. Information about the Museum's pension and non-pension plans as at March 31 is as follows:

	PENSION		NON-PENSION	
	2011	2010	2011	2010
Accrued liabilities	$ 78,268	$ 70,563	$ 6,227	$ 5,533
Market value of plan assets	72,162	63,599	–	–
Funded status – plan deficit	(6,106)	(6,964)	(6,227)	(5,533)
Unamortized transitional obligation (asset)	(1,619)	(2,205)	308	1,152
Unrecognized past service costs	(2,229)	(2,653)	–	–
Unrecognized net actuarial gain	27,612	26,473	989	94
Balanced sheet asset (liability)	$ 17,658	$ 14,651	$ (4,930)	$ (4,287)

Included in the balance sheet asset related to the defined benefit pension plan is a liability of $1,138 (2010 – $1,058) in connection with supplementary pension arrangements.

10. EMPLOYEE BENEFITS: (CONTINUED):

The significant actuarial assumptions adopted to determine the expense for the Museum's benefit plans, as at March 31, are as follows:

	PENSION		NON-PENSION	
	2011	2010	2011	2010
Discount rate	6.00%	8.00%	6.00%	8.25%
Expected long-term rate of return on plan assets	7.00%	7.00%	–	–
Rate of compensation increase	3.00%	3.00%	–	–

The significant actuarial assumptions adopted in measuring the accrued benefit assets and liabilities of the Museum's benefit plans, as at March 31, are as follows:

	PENSION		NON-PENSION	
	2011	2010	2011	2010
Discount rate	5.75%	6.00%	5.75%	6.00%
Rate of compensation increase	3.00%	3.00%	–	–

For measurement purposes as at March 31, 2011, an initial weighted average increase in the cost of health care and dental benefits of 6.45% in 2011 was assumed decreasing to a 4.50% annual rate of increase after 2024.

The Museum's pension plan assets are invested in pooled funds that provide the following asset mix:

	2011	2010
Cash and cash equivalents	1%	1%
Bonds	44%	48%
Canadian equities	32%	29%
U.S. equities	7%	8%
Other foreign equities	16%	14%
	100%	100%

Other information about the Museum's pension and non-pension plans is as follows:

	PENSION		NON-PENSION	
	2011	2010	2011	2010
Employee contributions	$ 719	$ 924	$ –	$ –
Employer contributions	4,718	4,310	121	110
Benefits paid	3,178	2,645	121	110

The Museum's 2010 and 2011 contributions to date were made in accordance with the January 1, 2010 actuarial valuation report for funding purposes. The Museum's final 2011 contributions will be made in accordance with the January 1, 2011 actuarial valuation for funding purposes that must be filed by September 30, 2011. The measure-ment date for the benefit plans was March 31, 2011.

In addition, the Museum contributes to a multi-employer pension plan. The Museum's contributions to the multi-employer pension plan for the year ended March 31, 2011 were $50 (2010 – $45).

11. CREDIT FACILITIES:

(A) The Museum has a credit agreement with the Museum's banker, as follows:

(i) $5,000 demand revolving operating credit facility with interest payable at prime less 10 basis points (2011 – 2.90%; 2010 – 2.15%). As at March 31, 2011, the outstanding balance in connection with this facility was $4,178 (2010 – $3,904).

(ii) $2,000 letter of credit facility. As at March 31, 2011 and 2010, the Museum did not have any outstanding letters of credit.

(B) Due to a realized shortfall in making a full payment to the Ontario Financing Authority ("OFA") on March 31, 2011, as per the agreement dated October 17, 2007, the ROM entered into discussions with the OFA to reschedule its debt. On June 29, 2011, the Museum and the OFA executed an amended agreement that includes a revised payment schedule through March 31, 2027. Under the terms of the agreement, the loan consists of fixed rate and floating rate portions. The fixed rate portion bears an interest rate of 5.04% with minimum payments as follows:

The minimum payments are due as follows:

2012	$ 7,283
2013	4,414
2014	4,999
2015	2,162
2016	1,004
Thereafter	$ 2,678

The floating rate portion of $19,660 bears interest at the Province of Ontario's one-year cost of funds plus 150 basis points, reset annually. The floating rate for 2011 – 2012 has been set at 2.77%. Under the terms

11. CREDIT FACILITIES: (CONTINUED):

of the facility, there is no minimum payment requirement providing the facility is fully paid by March 31, 2027.

The credit agreement includes covenants which must be met by the Museum and, if not met, the OFA has the right to demand repayment of the outstanding balance.

The fair value of the fixed rate portion approximates its carrying value due to the fact that interest rate on the credit agreement represents the interest rate that is currently available to the Museum. As at March 31, 2010, the fair value of the fixed rate debt was $42,403.

The fair value of the floating rate portion is comparable to the carrying value as the rate fluctuates with current market rates.

(C) **As collateral for the credit facilities,** the Foundation has provided an undertaking to transfer all of its unrestricted donations to the Museum under certain circumstances. In addition, the Museum has assigned all payments from the Foundation restricted for the financing of the ROM Project.

12. FINANCIAL INSTRUMENTS:

The carrying values of bank indebtedness, due from The Royal Ontario Museum Foundation, other accounts receivable and accounts payable and accrued liabilities approximate fair values due to the immediate or short-term nature of these financial instruments.

The fair value of investments is disclosed in note 2.

The fair value of long-term debt is disclosed in note 11.

The Museum is exposed to foreign exchange risk with respect to contractual obligations payable in foreign currency and to interest rate risk with respect to its long-term debt. The Museum is also exposed to interest rate risk relating to its floating rate credit facility. The Museum enters into derivative financial instruments to manage its risk exposure.

The Museum is exposed to credit-related losses in the event of non-performance by counterparties to financial instruments, but it does not expect counterparties to fail to meet their obligations given their high credit rating.

13. CAPITAL MANAGEMENT:

In managing capital, the Museum focuses on liquid resources available for operations. The Museum's objective is to have sufficient liquid resources to continue operating despite adverse financial events and to provide it with the flexibility to take advantage of opportunities that will advance its purposes. The Museum has available lines of credit that are used when sufficient cash flow is not available from operations to cover operating and capital expenditures (note 12). The need for sufficient liquid resources is considered in the preparation of an annual budget and in the monitoring of cash flows and actual operating results compared to the budget. As at March 31, 2011, the Museum has met its objective of having sufficient liquid resources to meet its current obligations.

14. COMMITMENTS:

The Museum's future commitments under long-term leases for equipment are as follows:

2012	$ 209
2013	209
2014	52

SPECIAL THANKS:
DONORS, PATRONS, SPONSORS

GIFTS

The ROM's collections, research, galleries, programs and exhibitions are supported by many generous patrons. The ROM wishes to thank and acknowledge the following donors who have given gifts of $25,000 or more from April 1, 2010 to March 31, 2011.

LEADERSHIP GIFTS
($1,000,000 to $4,999,999)

Louise Hawley Stone Charitable Trust

FOUNDING GIFTS
($250,000 to $999,999)

Robert and Brenda Beckett

Estate of Mrs. Susan Joan Greenberg

Kenneth Menzies

Norah Menzies

The Schad Foundation

The Dorothy Strelsin Foundation

U308 Corp.

MAJOR GIFTS
($100,000 to $249,999)

Philip N. Holtby

Estate of John H. Milnes

Jean M. Read and the late Morris Appleby

SPECIAL GIFTS
($25,000 to $99,999)

ROM Department of Museum Volunteers*

The Salamander Foundation

Estate of Bernard Slavin

Richard Iorweth Thorman

Estate of Raymond J. Toy

Sharon Zuckerman

Anonymous (3)

*Represents ongoing annual support at this level

ENDOWMENTS AND SPECIAL FUNDS

The ROM is fortunate to have the generous support of many individuals and groups of donors who together have established endowments and other special funds to provide for the Museum's continuing activities in support of research, acquisitions, collections care, exhibitions, programs, galleries and curatorial positions at the Museum. The ROM is grateful for their generosity, commitment and vision in establishing the following endowments to ensure the future success of the Museum. * Newly established funds

ENDOWED CHAIR

Mona Campbell
Chair of Decorative Arts

Louise Hawley Stone
Chair of East Asian Art

Teck Endowed Chair of Mineralogy

Bishop White
Chair of East Asian Art
and Archaeology

ENDOWED CURATORSHIPS

Canadiana Curatorship

Curatorship of South Asian Art

Nora E. Vaughan
Fashion Costume Curatorship

Bishop White Curatorship
of Japanese Art and Culture

FELLOWSHIPS

Wendy and Leslie Rebanks
Fellowship,
Natural History

Wendy and Leslie Rebanks
Fellowship,
World Cultures

NAMED FUNDS

Ancient Echoes • Modern Voices
South Asia Programs Fund

Charles Murray Ball Fund

Nowruz Ball Fund

David and Torunn Banks
Endowment Fund

Robert and Leslie Barnett
Endowment Fund

Dr. Evelyn Bateman Fund

Roloff Beny Fund

Roloff Beny Photography
Endowment Fund

Count Walter Bieniewski
Canadiana Fund

Count Walter Bieniewski
European Fund

J.A. Howson Brocklebank Fund

Burnham Brett Endowment for
Textiles and Costume

Mona Campbell Endowment Fund

C.A.R.A.K.A. Fund

Cathay Pacific Airlines Ticket Fund

Floyd S. Chalmers Fund

G. Raymond Chang
Accessibility Fund

G. Raymond Chang
Children's Education
& Family Programming Fund

Gerard and Earlaine Collins
Endowment Fund

Jeanne Timmins Costello
Trust Fund

Edwin J. Crossman Fund

Vera Dolly Denty Fund

Department of Museum Volunteers
Endowment Fund

The Hon. Charles and Mrs. Anne
Dubin Endowment Fund

Gwendolyn Pritchard Fraser Fund

Jack Freedman
Ontario Field Archaeology Fund

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PHOTO CREDITS

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Artifacts from the exhibit The Warrior Emperor and China's Terracotta Army ready to for transport, Garfield Weston Exhibition Hall, January 2011. View of crate with securely packed artifacts inside in storage area. Image: ROM2011_11732_21. Photo: Brian Boyle.

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Janet Carding, ROM Director & CEO.
Photo: George Whiteside

Melissa Jurchison, New Media Assistant, gets a closer look at Gracie, a pacman frog, eating a mouse, 2011. ROM2011_12098_27. Photo: Brian Boyle

Elsie Lo, ROM Trustee and Maria Reiss, Director of Canadian Association for Accessible Travel, Training, and Tourism Services (C.A.A.T.T.T.S.) wearing protective gloves during a Tactile Tour of museum artifacts. Image: ROM2010_11432_14. Photo: Brian Boyle.

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Jean-Bernard Caron, Associate Curator, Invertebrate Paleonthology, extracting fossils at Stanley Glacier (Kootenay National Park) near Banff. Photo: J-B Caron.

Water: The Exhibition. Visitors looking at the Fog Curtain, Garfield Weston Exhibition Hall, March 2, 2011. Image: ROM2011_11864_33. Photo: Brian Boyle.

View of children seated in front of painting, *The Death of General Wolfe* by Benjamin West, in the Sigmund Samuel Gallery of Canada. Image: ROM2010_11274_14. Photo: Brian Boyle

The Warrior Emperor and China's Terracotta Army exhibition included live video and other multi-media elements to help tell the story of the First Emperor. Image: ROM2010_11482_15. Photo: Brian Boyle.

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A close up of one of art pieces shown in the exhibition *El Anatsui: When I last Wrote to You about Africa*. ROM2010_11621_21. Photo: Brian Boyle.

Water: The Exhibition. Visitors looking at the Fog Curtain, Garfield Weston Exhibition Hall, March 2, 2011.

ROM2011_11864_22. Photo: Brian Boyle.

A view of the *Warrior Emperor and China's Terracotta Army* exhibition with the Armoured General in the foreground. Earthenware, Qin dynasty, 221–206 BC. Emperor Qin Shihuang's Terracotta Army Museum. Image: ROM2011_11737_2. Photo: Brian Boyle.

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Co-Emperor Lucius Verus, (ruled AD 161–169), Marble. AD 165–170, found in Ostia (Rome) in 1797. 933.27.3. Image: ROM2003_749_1. Photo: Brian Boyle.

House Calls with my Camera, a poignant series of photo essays capturing the lives of the patients of Toronto physician Dr. Mark Nowaczynski. © Dr. Mark Nowaczynski.

Man's shirt (polyester, wool) Jean Paul Gaultier, Paris, France, 1994. Image: ROM2010_11671_8. Photo: Brian Boyle.

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Dromaeosaurid Skeleton recent acquisition.

PAGE 9
Straying Continents, by El Anatsui. Specially commissioned for the ROM, this sculpture is now on display in the Shreyas and Mina Ajmera Gallery of Africa, the Americas and Asia Pacific, Level 3 of the Michael Lee Chin Crystal. Image: ROM2010_11640_7. Photo: Brian Boyle.

PAGE 10
Water: The Exhibition contained many family friendly interactive elements including this computer display. Photo: Brian Boyle.

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Diane Lister, President & Executive Director, ROM Governors. Photo: Brian Boyle.

ANNUAL REPORT SECTION PAGE 14–15
View of Eaton Gallery of Rome, Joey and Toby Tanenbaum Gallery of Rome and the Near East, in the Philosophers' Walk Wing.
Image: ROM2011_12153_17. Photo: Brian Boyle.

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Diane Lister, President & Executive Director, ROM Governors. Photo: Brian Boyle.

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The ROM's Department of Volunteers brought one of the Museum's dino mascotts, Gurgle, to meet the kids during a visit to Sick Kids hospital on October 28, 2010. Image: ROM2010_11652_6.

Group portrait of Summer Club Campers and staff at a craft table, ROM Classroom, July 23, 2010. Image: ROM2010_11515_2.

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Walls and Barriers: A Collaborative Project
An art education project by youth from secondary schools and community agencies that was created in response to the ICC's exhibition *El Anatsui: When I Last Wrote to You about Africa*. Photo: David McKay

PAGE 27
View of Christine Karcza in the Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity Image: ROM2004_1232_2. Photo: Brian Boyle.

PAGE 29
Godin Tepe, Iran. Cuyler Young and his team sunk a 30 metre by 30 metre trench through the centre of the Median palace to see what lay beneath it.

Stanleycaris, a new Burgess Shale-type predator discovered by ROM crews. Photo: J-B Caron.

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Louise Hawley Stone. Image: ROM2002_553_14.

View of Dr. W. B. Scott working in Fish lab, black and white. Image: ROM2004_1306_12.

Fishing by Torchlight, Sketch, by Paul Kane. Image: ROM2008_10484_1.

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Dromaeosaurid Skeleton recent acquisition.

Straying Continents, by El Anatsui. This large artwork, specially commissioned for the ROM, is on display in the Shreyas and Mina Ajmera Gallery of Africa, the Americas and Asia Pacific. Image: ROM2010_11640_2. Photo: Brian Boyle.

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Dan Perjovschi: Late News, The ICC invited Perjovschi to create a new site-specific installation in the Roloff Beny Gallery, where from February 16 to February 21, 2010, the artist drew on the walls using a marker, having been inspired by local and international news. Image: ROM2010_11289_17. Photo: Brian Boyle.

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Soft Rains #6: Suburban Horror (Installation View), by Jennifer and Kevin McCoy (2002). Photo: Roger Sinek, courtesy of FACT.

PAGE 34
The Living in Medieval Europe School Case. This is one of many of the School Cases and Resource Boxes that travel to schools across the province. They are hands-on object-oriented educational kits that come in a variety of topics aligned with school curriculum and based on the expertise and collections of the ROM. Photo: Brian Boyle.

Fakes & Forgeries: Yesterday and Today, an interactive exhibition presents115 real and fake objects. The exhibition is a ROM-produced travelling exhibition and available to museums across Canada. Image: ROM2010_11250_6. Photo: Brian Boyle.

Travelling Starlab. The ROM offers two Travelling Starlabs that travel to schools, regional museums, libraries or other community centres and help kids learn about astronomy. Photo: Brian Boyle.

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Kensington TV filming a segment about Bunjie the champion bulldog for the TV program Museum Secrets that included an episode about mysterious objects in the ROM's collections. Photo: Kensington TV.

Water: The Exhibition microsite.

Book Cover for *Paul Kane, The Artist: Wilderness to Studio*.

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The Grasslands display in the Life in Crisis: Schad Gallery of Biodiversity.
Image: ROM2009_10788_16. Photo: Brian Boyle.

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The Warrior Emperor and China's Terracotta Army. View of entrance to the exhibition, Garfield Weston Exhibition Hall, December 2010. Image: ROM2011_11737_8. Photo: Brian Boyle.

View of the General and Cavalry Officer and Horse, *The Warrior Emperor and China's Terracotta Army* exhibition, Garfield Weston Exhibition Hall, December 2010. Image: ROM2011_11737_3. Photo: Brian Boyle.

BACK COVER

ROM Rotunda. The Rotunda, dedicated in honour of Ernest and Elizabeth Samuel, is the Museum's ceremonial entrance hall. It features one of the Museum's most magnificent architectural treasures – the spectacular golden dome mosaic.
Image: ROM2009_10892_11.
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FRONT COVER

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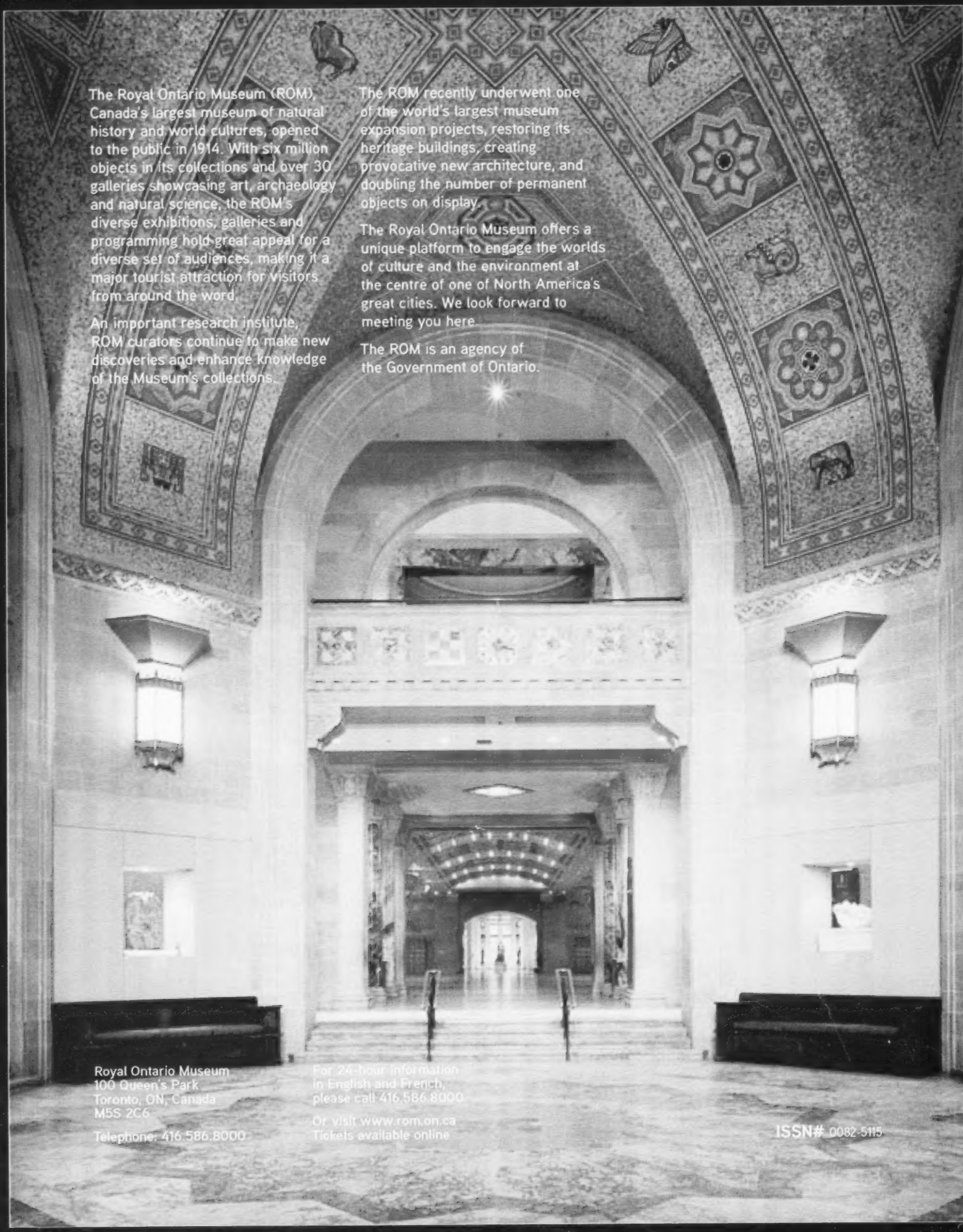

The Royal Ontario Museum (ROM), Canada's largest museum of natural history and world cultures, opened to the public in 1914. With six million objects in its collections and over 30 galleries showcasing art, archaeology and natural science, the ROM's diverse exhibitions, galleries and programming hold great appeal for a diverse set of audiences, making it a major tourist attraction for visitors from around the word.

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